



Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.1

Practice VIOLONCELLO RECITAL

BY
MARY STUART HARDING

LECTURE HALL

*SATURDAY, 26th JANUARY, 1935,
at 3 p.m.*

THIS PROGRAMME ADMITS TO THE RECITAL

NO REPETITION OF A PIECE, OR RECALL OF A PERFORMER, IS ALLOWED AT THESE MEETINGS

THESE PRIVATE MEETINGS ARE A PART OF THE EDUCATIONAL COURSE, AND ARE INTENDED TO ENABLE THE PROFESSORS TO OBSERVE THE GENERAL WORKING OF THE ACADEMY, AND TO PROMOTE THE INTEREST OF THE PUPILS IN EACH OTHER'S PROGRESS. THE PERFORMANCES CHALLENGE NO PUBLIC CRITICISM, AND VISITORS WHO ARE PRESENT ARE EXPECTED TO HEAR THEM WITH INDULGENCE

THE DOORS WILL BE CLOSED DURING EACH PIECE

THOSE HAVING TO LEAVE ARE REQUESTED TO DO SO BETWEEN THE PIECES AND NOT DURING THE PERFORMANCE.

N.B.—Students are expected not to show courtesy to their Fellow-Students by leaving before the end of the Programme

1

PROGRAMME

SONATA in G minor, Op. 5, No. 2 *Beethoven*

Adagio sostenuto ed espressivo
Allegro molto, più tosto presto
Rondo. Allegro

CONCERTO in C, Op. 20 *Eugen d'Albert*

Allegro moderato
Andante con moto
Allegro vivace

VIOLONCELLO SOLOS :—

Après un Rêve *Fauré*

Five short pieces *F. Purcell Warren*

An absent one
A little cradle song
Whims
So seems it in my deep regret
A Sunday evening in Autumn

Vito, Op. 54, No. 5 *Popper*

At the Pianoforte—JACQUELINE TOWNSHEND



Royal Academy of Music, YORK GATE, MARYLEBONE ROAD, N.W.1

THE R.A.M. NEW MUSIC SOCIETY

INVITATION CONCERT
OF

MODERN CHAMBER MUSIC

DUKE'S HALL

On THURSDAY, 31st JANUARY, 1935,
at 5.30 p.m.

THIS PROGRAMME ADMITS TO THE CONCERT.

THE DOORS WILL BE CLOSED DURING EACH PIECE

THOSE HAVING TO LEAVE ARE REQUESTED TO DO SO BETWEEN THE PIECES AND NOT DURING THE PERFORMANCE.

PROGRAMME

SONATA for Viola and Pianoforte (1933) Arthur Bliss

Moderato

Andante poco maestoso

Furiant

Coda

REBECCA CLARKE (*Viola*)

MYERS FOGGIN (*Pianoforte*)

SONGS SACRED AND PROFANE (1934) John Ireland

“The Advent” (*Alice Meynell*)

“Hymn for a Child” (*Sylvia Townsend Warner*)

“My Fair” (*Alice Meynell*)

“The Salley Gardens” (*W. B. Yeats*)

“The Soldier’s Return” } (*Sylvia Townsend Warner*)

“The Scapegoat” }

GEORGE PARKER (*Baritone*)

JOHN IRELAND (*Pianoforte*)

SONATA for Viola and Pianoforte (1919) Rebecca Clarke

Impetuoso

Vivace

Adagio—Agitato

REBECCA CLARKE (*Viola*)

MYERS FOGGIN (*Pianoforte*)

SONATINA for Pianoforte (1928) John Ireland

Moderato

Quasi lento

Rondo

ALAN D. BUSH

CHAPPELL CONCERT GRAND PIANOFORTE

The next Concert of the
R.A.M. NEW MUSIC SOCIETY

will be given on

Thursday, 14th March, 1935, at 5.30 p.m.

PROGRAMME

1

"DITHYRAMB", for String Quartet Katherine St. John Howe

THREE CANONS for Violin, Viola and Violoncello Margaret Wenban-Smith

STRING QUARTET (slow movement and Finale) Alfred Nieman

Non troppo lento

Allegro molto

STRING QUARTET (2nd movement) Rosetta Mareño

Poco lento

PASTORAL SONATA for Violin and Pianoforte (1st movement) Lois Henderson

Piacevole

DOROTHY PEACOCK † (Pianoforte)

EDWARD SILVERMAN § (Violin)

QUINTET for Clarinet and Strings (2nd movement) Richard Tildesley

Romance

PRELUDE for String Quartet (Vienna 1934) Ivor Walsworth

"ELEGY", for String Sextet Bernard Lewis

TWO PIECES for String Quartet Dorothy Beckton

(a) *Barcarolle*

(b) *Dance*

FREDERICK GRINKE* (1st Violin)

DAVID MARTIN* (2nd Violin)

MAX GILBERT (Viola)

FLORENCE HOOTON* (Violoncello)

HELGA WHITE (2nd Viola)

DULCE RAPAPORT (2nd Violoncello)

FREDERICK ROBINS (Clarinet)

* EX-STUDENT.

§ ASSOCIATED BOARD EXHIBITIONER.

† ADA LEWIS SCHOLAR.

CHAPPELL CONCERT GRAND PIANOFORTE



ROYAL ACADEMY OF MUSIC

YORK GATE, MARYLEBONE ROAD, N.W.1

DUKE'S HALL

SERIAL PERFORMANCES OF
**The Complete
Chamber Music Works
of
BRAHMS**

in chronological order

By Students of the Ensemble Class

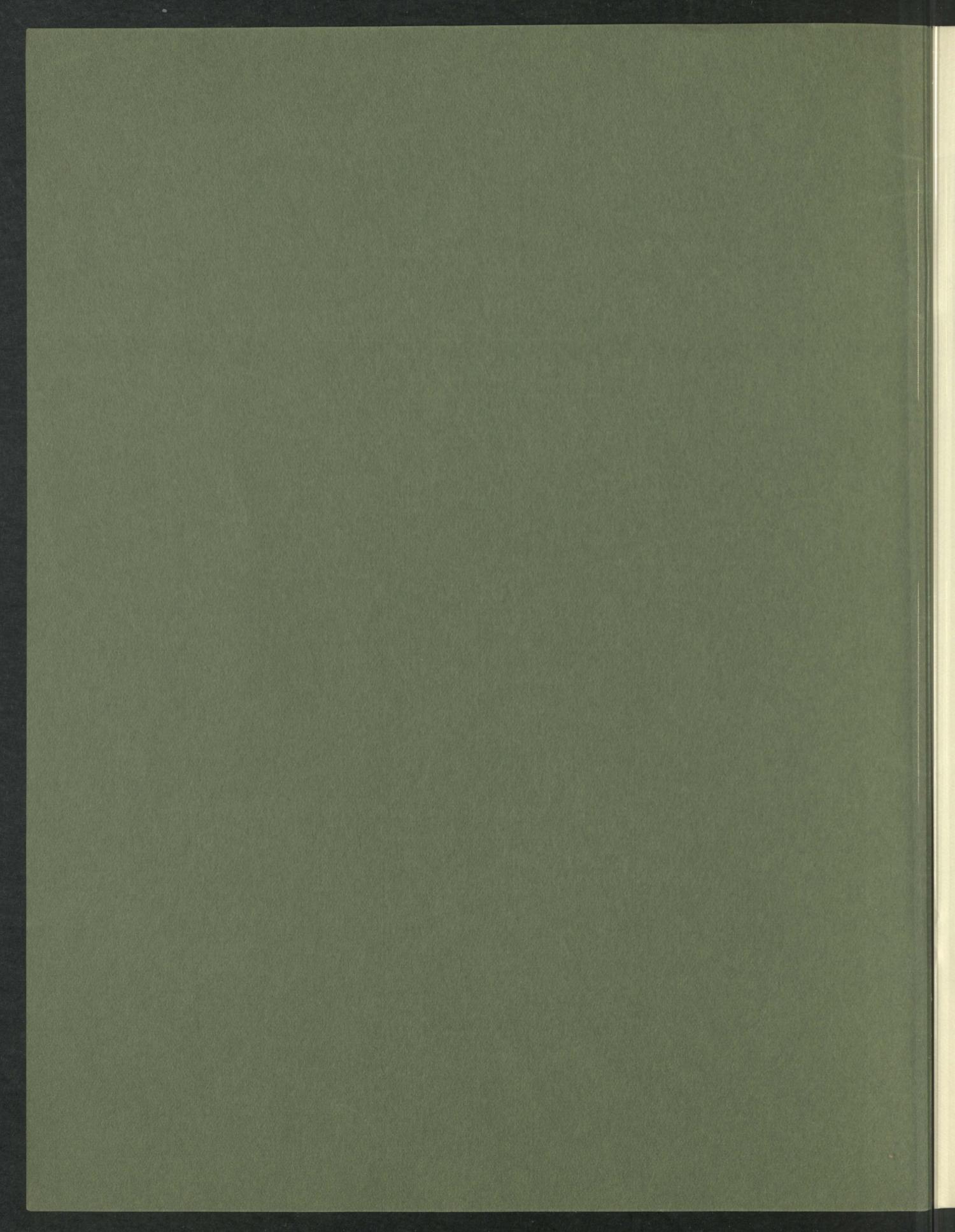
Under the direction of

HERBERT WITHERS, F.R.A.M.

Mondays, at 3 p.m.
28th JANUARY—25th MARCH, 1935

Each Concert will be preceded by a short address on the programme
by MR. HERBERT WITHERS

THIS PROGRAMME ADMITS TO THE SERIES

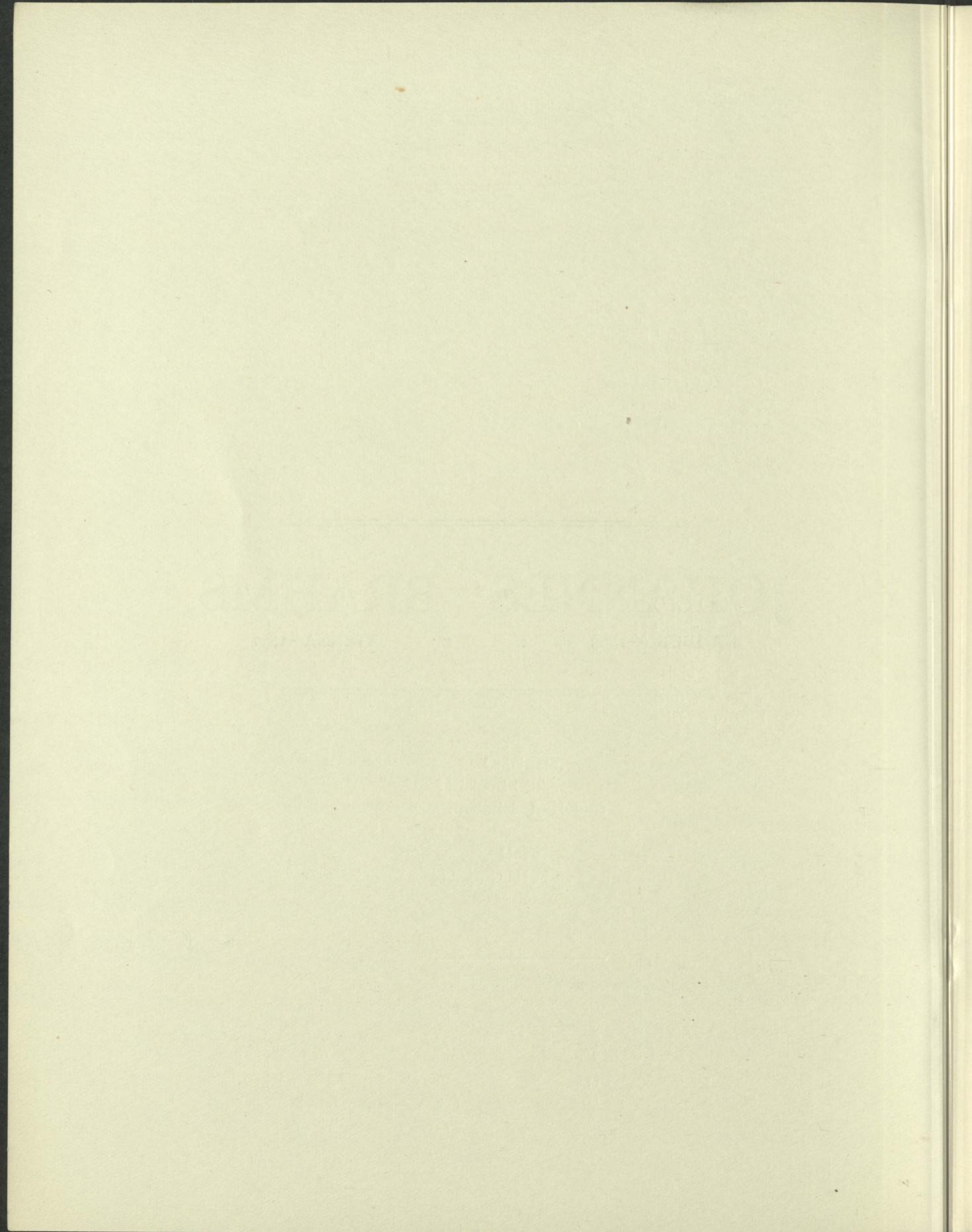


JOHANNES BRAHMS

HAMBURG—1833

||

VIENNA—1897



FIRST CONCERT

MONDAY, 28th JANUARY, 1935, at 3 p.m.

SEXTET in B flat, Op. 18, for 2 Violins, 2 Violas, and 2 Violoncellos (1857)

Allegro ma non troppo

Andante ma moderato

Scherzo. Allegro molto

Rondo. Poco Allegretto e grazioso

BEATRIX MARR † (1st Violin)

KATHERINE LITTLE * (2nd Violin)

MAX GILBERT (1st Viola)

DOUGLAS THOMSON (2nd Viola)

MAURICE WESTERBY ¶ (1st Violoncello)

MURIEL TAYLOR (2nd Violoncello)

QUARTET in G minor, Op. 25, for Pianoforte, Violin, Viola and Violoncello.... (1859)

Allegro

Intermezzo. Allegro ma non troppo

Andante con moto

Presto. Rondo alla Zingarese

MARGARET CHAMBERLAIN (Pianoforte)

EDWARD SILVERMAN † (Violin)

GORDON MUTTER (Viola)

PETER H. BEAVAN* (Violoncello)

Acknowledgements are due to Messrs. Lengnick and Messrs. Simrock of Berlin for the researches they have undertaken for these Concerts in the Berlin State Library, the Brahms manuscripts in Vienna, and their own records, as to the date of composition of many works in these lists.

[Appended to each Programme is a list of works by Brahms
composed about the same period as those in the programme]

1852-3 2nd Sonata for Pianoforte in F sharp minor, Op. 2. 1st Sonata for Pianoforte in C, Op. 1.
1853-4 3rd Sonata for Pianoforte in F minor, Op. 5.
1854 Pianoforte Trio in B, Op. 8 (Original version)
1857 2 sets of Variations (1) On original theme (2) On Hungarian theme for Pianoforte, Op. 21.
1857-8 Serenade in D, Op. 11, for Orchestra.
1858 8 Songs, Lieder und Romanzen, Op. 14. 1st Concerto for Pianoforte, in D minor, Op. 15.
1859 Serenade for small Orchestra, Op. 16.
1860 Variations on a theme of Schumann, for Pianoforte (4 hands) Op. 23.

SECOND CONCERT

MONDAY, 4th FEBRUARY, 1935, at 3 p.m.

QUARTET in A, Op. 26, for Pianoforte, Violin, Viola and Violoncello (1861)

Allegro non troppo

Poco Adagio

Scherzo. Poco Allegro

Finale. Allegro

EILEEN FAIRBANK (Pianoforte)

EUGENE NEMISH * (Violin)

SAMUEL ROSENHEIM (Viola)

JOSEPH SACK (Violoncello)

QUINTET in F minor, Op. 34, for Pianoforte, 2 Violins, Viola and Violoncello ... (1864)

Allegro non troppo

Andante, un poco Adagio

Scherzo. Allegro

Finale. Poco sostenuto—Allegro non troppo

OLIVE CLOKE (Pianoforte)

EDWARD SILVERMAN † (1st Violin)

DOUGLAS THOMSON (2nd Violin)

GORDON MUTTER (Viola)

PETER H. BEAVAN * (Violoncello)

1861 Variations on a theme of Handel, Op. 24, for Pianoforte.
1862 First two movements of 1st Sonata in E minor, Op. 38, for Pianoforte & Violoncello.
1862-76 1st Symphony in C minor, Op. 68.
1862-3 Variations on a theme of Paganini, Op. 35, for Pianoforte.

THIRD CONCERT

MONDAY, 11th FEBRUARY, 1935, at 3 p.m.

SEXTET in G, Op. 36, for 2 Violins, 2 Violas and 2 Violoncellos (1864)

Allegro non troppo

Scherzo. Allegro non troppo—Presto giocoso

Poco Adagio

Poco Allegro

BEATRIX MARR † (1st Violin)

SAMUEL ROSENHEIM (2nd Violin)

MAX GILBERT (1st Viola)

MARGERY COOPER (2nd Viola)

PETER H. BEAVAN * (1st Violoncello)

DULCE RAPAPORT (2nd Violoncello)

TRIO in E flat, Op. 40, for Pianoforte, Violin and Horn (1865)

Andante

Scherzo. Allegro

Adagio mesto

Allegro con brio

EILEEN ENGLAND †† (Pianoforte)

WINIFRED FLABELLE † (Violin)

ALAN D. HYDE §§ (Horn)

1865 Waltzes, Op. 39, for Pianoforte Solo and 4 hands. Finale of 1st Sonata for Pianoforte and Violoncello

1866 Deutsche Requiem, Op. 45, for Soli, Chorus and Orchestra.

1868 First Volume of Hungarian Dances (4 hands). 16 Songs, Op. 57-8.

1868-71 Schicksalslied (Song of Destiny) Op. 54, for Chorus and Orchestra.

1869 First Liebeslieder, Op. 52. Waltzes for Pianoforte Duet with Vocal Quartet. Waltzes for Pianoforte Duet, Op. 52a. Rapsodie for Contralto, Male Chorus and Orchestra (pub. 1869)

* Associated Board Exhibitioner † Ada Lewis Scholar † Gwynne Kimpton Scholar †† Potter Exhibitioner

§§ Ex-Student

FOURTH CONCERT
MONDAY, 18th FEBRUARY, 1935, at 3 p.m.

QUARTET in C minor, Op. 51, No. 1, for 2 Violins, Viola and Violoncello (1873)

Allegro

Romanze. Poco Adagio

Allegretto molto moderato e comodo

Finale. Allegro

EUGENE NEMISH* (1st Violin)
ROBERT MASTERS** (2nd Violin)
SAMUEL ROSENHEIM (Viola)
JOSEPH SACK (Violoncello)

QUARTET in A minor, Op. 51, No. 2, for 2 Violins, Viola and Violoncello ... (1873)

Allegro non troppo

Andante moderato

Quasi Minuetto, moderato—Allegretto vivace

Finale. Allegro non assai

WINIFRED FLABELLE † (1st Violin)
IRENE SPIER (2nd Violin)
HELGA WHITE (Viola)
EDNA ELPHICK † (Violoncello)

1870 *Triumphlied* (Song of Triumph) Op. 55, for 8-part Chorus and Orchestra.
1873 Variations on a theme of Haydn, Op. 56a, for Orchestra. 17 Songs, Op. 59-63.
Four Duets for Soprano and Contralto, Op. 61.

* Associated Board Exhibitioner ** Gowland Harrison Scholar † Ada Lewis Scholar † Gwynne Kimpton Scholar

FIFTH CONCERT
MONDAY, 25th FEBRUARY, 1935, at 3 p.m.

QUARTET in C minor, Op. 60, for Pianoforte, Violin, Viola & Violoncello (1874)

Allegro non troppo

Scherzo. Allegro

Andante

Finale. Allegro comodo

KITTY TYRRELL-GRAY (Pianoforte)

BEATRIX MARR † (Violin)

MAX GILBERT (Viola)

EILEEN McCARTHY (Violoncello)

QUARTET in B flat, Op. 67, for 2 Violins, Viola and Violoncello ... (1875)

Vivace

Andante

Agitato. (Allegretto non troppo)

Poco Allegretto con Variazioni

EDWARD SILVERMAN † (1st Violin)

DOUGLAS THOMSON (2nd Violin)

GORDON MUTTER (Viola)

PETER H. BEAVAN * (Violoncello)

1874 Neue Liebeslieder—Waltzer for Pianoforte Duet with Vocal Quartet, Op. 65
1875 Five Duets for Soprano and Contralto, Op. 66.
1875-77 23 Songs, Op. 69-72.
1876 First Symphony finished.
1877 Second Symphony in D, Op. 73. Ballades and Romances—Vocal Duets, Op. 75.
1878-82 17 Songs, Op. 84-86.
1878 8 Capricci and Intermezzi, Op. 76, for Pianoforte.
1879 Violin Concerto, Op. 77. 1st Sonata in G, Op. 78, for Pianoforte and Violin.
2 Rhapsodies, Op. 79, for Pianoforte.
1880 2 Overtures—Academic Festival Op. 80—Tragic, Op. 81. 2nd set Hungarian
Dances for Pianoforte 4 hands.

SIXTH CONCERT

MONDAY, 4th MARCH, 1935, at 3 p.m.

TRIO in C, Op. 87, for Pianoforte, Violin and Violoncello (1882)

Allegro
Andante con moto
Scherzo. Presto
Finale. Allegro giocoso

HILDA KING (Pianoforte)
EDWARD SILVERMAN † (Violin)
MAURICE WESTERBY ¶ (Violoncello)

QUINTET in F, Op. 88, for 2 Violins, 2 Violas and Violoncello (1882)

Allegro non troppo ma con brio
Grave ed appassionato—Allegretto vivace—Presto—Tempo primo
Allegro energico

WINIFRED FLAVELLE † (1st Violin)
IRENE SPIER (2nd Violin)
HELGA WHITE (1st Viola)
ELZA JACKSON (2nd Viola)
EDNA ELPHICK † (Violoncello)

1881 2nd Pianoforte Concerto in B flat, Op. 83.
1883 3rd Symphony in F, Op. 90.
1884 2 Songs for Contralto with Viola obbligato, Op. 91.
1884-5 4th Symphony in E minor, Op. 98.
1885 10 Songs, Op. 96-97.

† Ada Lewis Scholar

¶ Broughton Packer Bath Scholar

† Gwynne Kimpton Scholar

SEVENTH CONCERT

MONDAY, 11th MARCH, 1935, at 3 p.m.

TRIO in C minor, Op. 101, for Pianoforte, Violin and Violoncello (1886)

Allegro energico

Presto non assai

Andante grazioso

Allegro molto

JOAN BOULTER (Pianoforte)

BEATRIX MARR † (Violin)

EILEEN McCARTHY (Violoncello)

QUINTET in G, Op. 111, for 2 Violins, 2 Violas and Violoncello (1890)

Allegro non troppo, ma con brio

Adagio

Un poco Allegretto

Vivace ma non troppo Presto

EDWARD SILVERMAN † (1st Violin)

DOUGLAS THOMSON (2nd Violin)

GORDON MUTTER (1st Viola)

MAX GILBERT (2nd Viola)

PETER H. BEAVAN * (Violoncello)

1886 2nd Sonata in A, Op. 100, for Pianoforte and Violin. 2nd Sonata in F, Op. 99, for Pianoforte and Violoncello.
1887 Double Concerto in A minor, Op. 102. Zigeunerlieder—Gipsy Songs for Vocal Quartet with Pianoforte accompaniment, Op. 103.
1888 15 Songs, Op. 105-6-7.
1886-8 3rd. Sonata in D minor, Op. 108, for Pianoforte and Violin.

EIGHTH CONCERT
MONDAY, 18th MARCH, 1935, at 3 p.m.

Trio in B, Op. 8 (Original version) for Pianoforte, Violin and Violoncello ... (1854)

Allegro con moto
Scherzo. Allegro molto
Adagio non troppo
Finale. Allegro molto agitato

The same work (Revised version) Op. 8 (1891)

Allegro con brio
Scherzo. Allegro molto
Adagio
Allegro

JOYCE CHAPMAN (Pianoforte)
SYLVIA JAQUES (Violin)
BARBARA LOYNES (Violoncello)

1891 7 Fantasias (Capricci and Intermézzii) Op. 116, for Pianoforte
3 Intermezzi, Op. 117, for Pianoforte
Revised version of Pianoforte Trio in B, Op. 8.

NINTH CONCERT

MONDAY, 25th MARCH, 1935, at 3 p.m.

TRIO in A minor, Op. 114 for Pianoforte, Clarinet and Violoncello (1891)

Allegro

Adagio

Andantino grazioso

Allegro

NANCY WEIR (Pianoforte)

RICHARD GIBBS § (Clarinet)

EILEEN McCARTHY (Violoncello)

QUINTET in B minor, Op. 115 for Clarinet, 2 Violins, Viola and Violoncello (1891)

Allegro

Adagio

Andantino—Presto non assai, ma con sentimento

Con moto—Un poco meno mosso

FREDERICK J. ROBINS (Clarinet)

EDWARD SILVERMAN † (1st Violin)

DOUGLAS THOMSON (2nd Violin)

GORDON MUTTER (Viola)

PETER H. BEAVAN * (Violoncello)

1893 4 Intermezzi, Ballade and Romance, Op. 118 for Pianoforte

3 Intermezzi and Rhapsody, Op. 119 for Pianoforte

1894 2 Sonatas, Op. 120 for Clarinet and Pianoforte

1896 4 Eruste Lieder (4 Serious Songs) 11 Chorale—Preludes for Organ (posth.)

* Associated Board Exhibitioner

† Ada Lewis Scholar

§ Walter Stokes Scholar

Students taking part in the Brahms Concerts.

Violins.

† Winifred Flavelle
Sylvia Jaques
* Katherine Little
† Beatrix Marr
** Robert Masters
* Eugene Nemish
Samuel Rosenheim
† Edward Silverman
Irene Spier
Douglas Thomson

Violas.

Margery Cooper
Max Gilbert
Elza Jackson
Gordon Mutter
Samuel Rosenheim
Douglas Thomson
Helga White

Violoncellos.

* Peter H. Beavan
† Edna Elphick
Barbara Loynes
Eileen McCarthy
Dulce Rapaport
Joseph Sack
Muriel Taylor
¶ Maurice Westerby

Pianists.

Joan Boulter
Margaret Chamberlain
Joyce Chapman
Olive Cloke
†† Eileen England
Eileen Fairbank
Hilda King
Nancy Weir
Kitty Tyrrell-Gray

Clarinets.

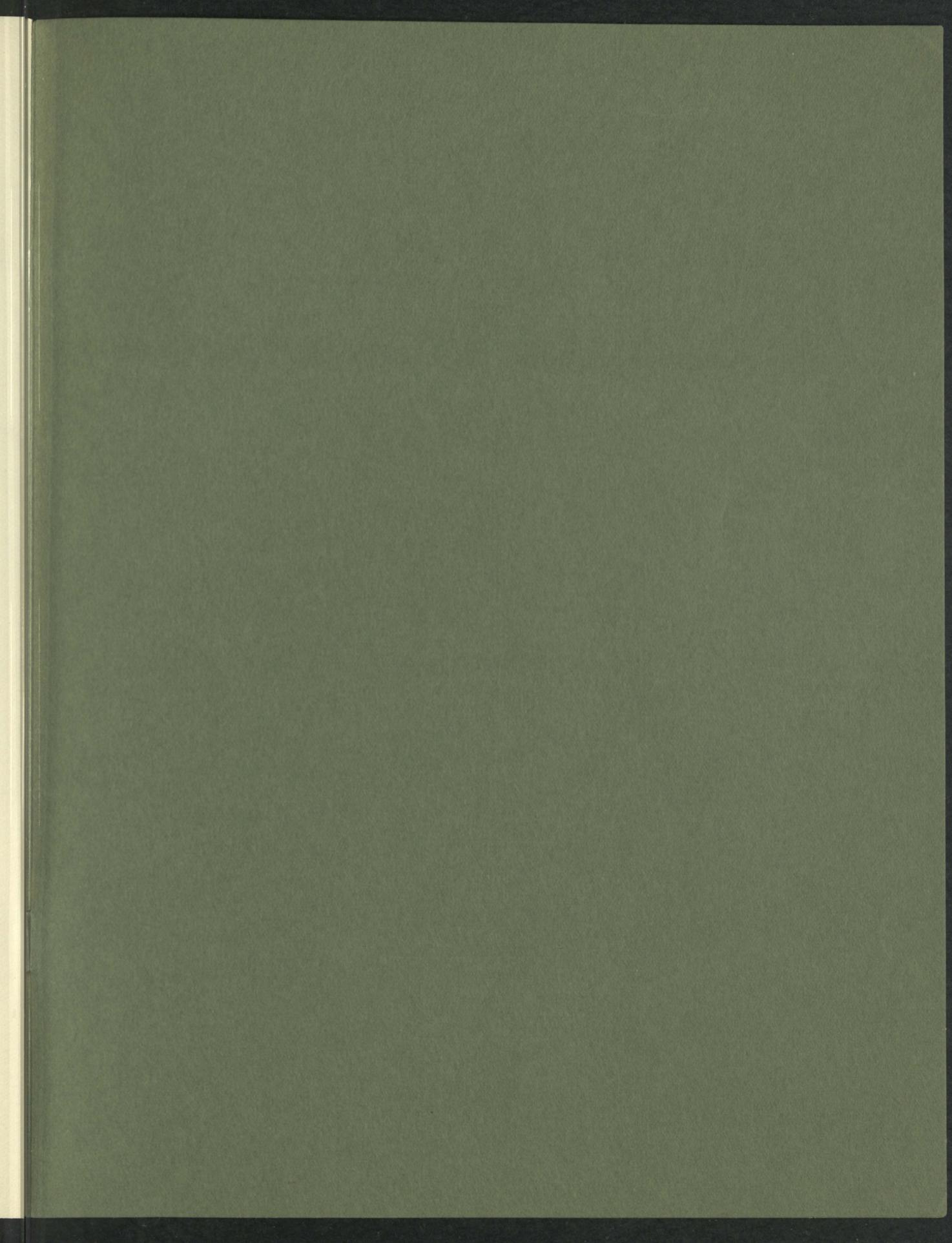
§ Richard Gibbs
Frederick J. Robins

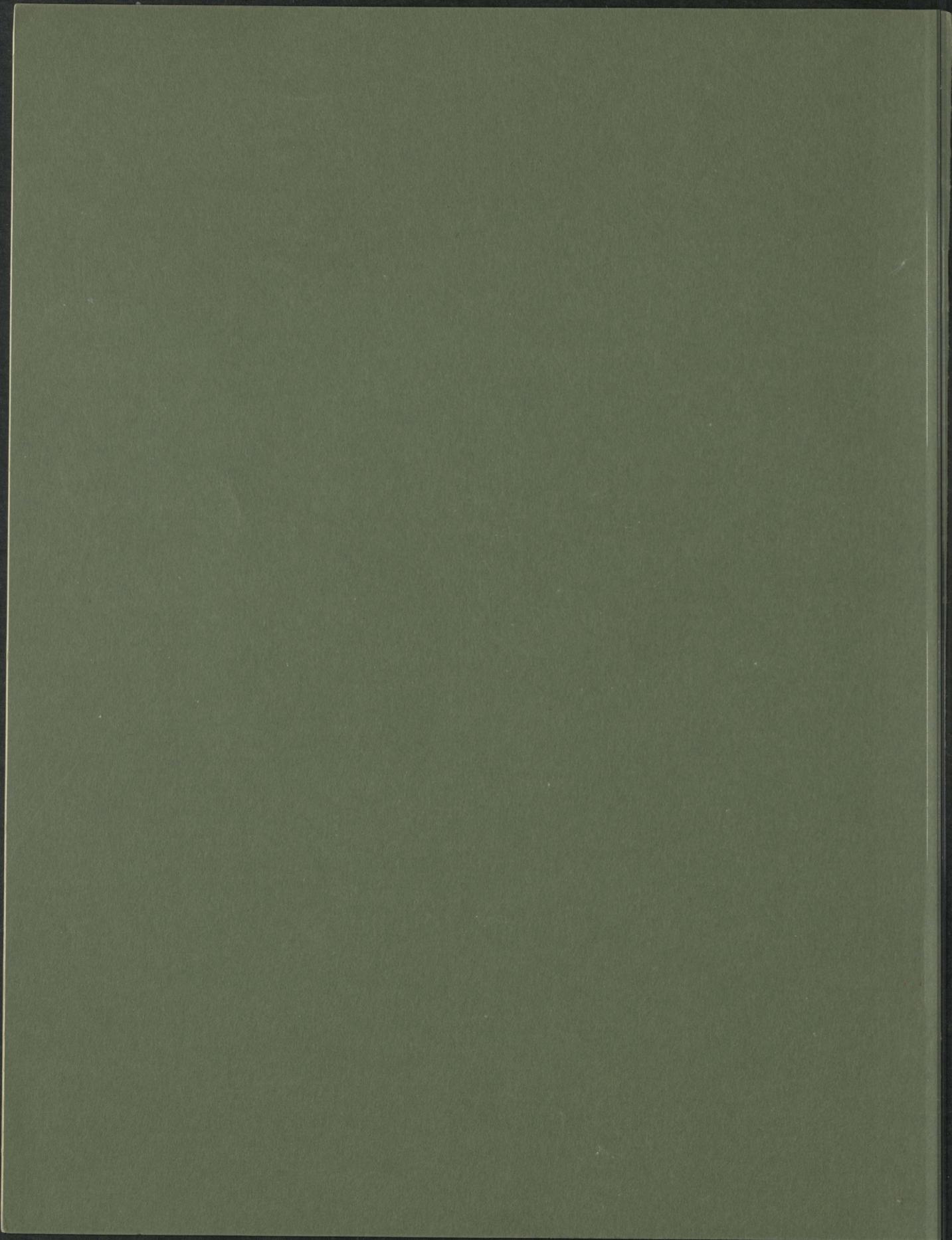
Horn.

§§ Alan D. Hyde

* Associated Board Exhibitioner
† Ada Lewis Scholar
‡ Gwynne Kimpton Scholar
** Gowland Harrison Exhibitioner

¶ Broughton Packer Bath Scholar
§ Walter Stokes Scholar
†† Potter Exhibitioner
§§ Ex-Student





(2)

Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.1.



PATRONS—

HIS MAJESTY THE KING
HER MAJESTY THE QUEEN

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

H.R.H. THE PRINCESS LOUISE (DUCHESS OF ARGYLL)

President : H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

Principal : Sir JOHN B. McEWEN, M.A., D.Mus. Oxon., F.R.A.M., F.R.C.M.

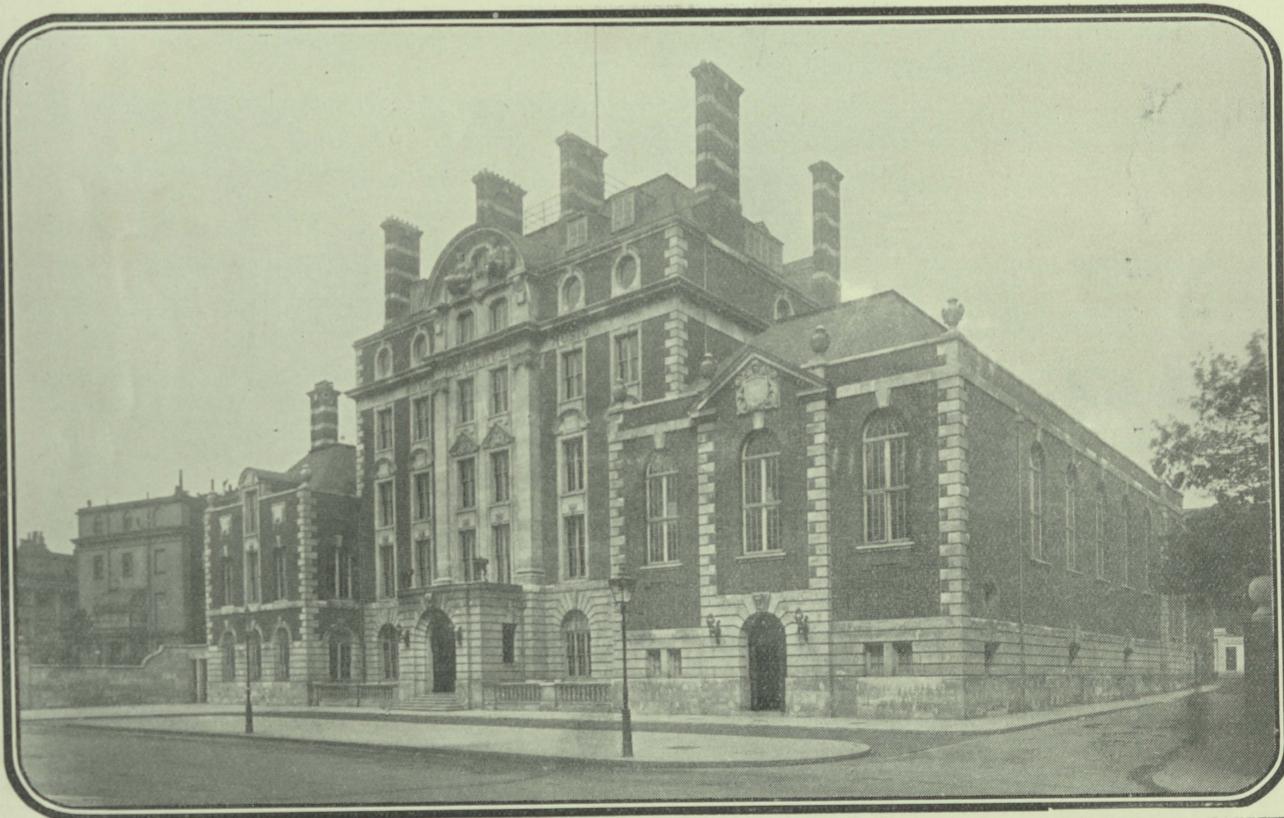


PHOTO BY ALEX. CORBETT

STUDENTS' CHAMBER CONCERT DUKE'S HALL

Thursday, 21st February, 1935, at 3 p.m.

PROGRAMME

FUGUE from Sonata No. 3 in D minor—Pianoforte *Bach*
ROSEMARY BECKETT

ARIAS { "Il tabarro"
"La Fanciulla del West" } *Puccini*
MAX OLDAKER
(Walter Stokes Scholar)
Accompanist : Gordon Felmingham

"CAPRICE" (MS.)—Violin *Eileen Fludger* †
LEBAH BRICKMAN
Accompanist : Eileen Fludger
(Student)

SONGS { "Cradle song"
"Twilight fancies" } *Delius*
IRENE WALKER
Accompanist : Stella Goodger

NOCTURNE—"May Night in the Ukraine"—Pianoforte *Arnold Bax* *
IRIS GREEP

FIVE MYSTICAL SONGS { "Easter"
"I got me flowers"
"Love bade me welcome"
"The Call"
"Antiphon" } *R. Vaughan Williams*
CLIFFORD DERI (Baritone)
(Ross Scholar)
WINIFRED FLABELLE (1st Violin) IRENE SPIER (2nd Violin)
HELGA WHITE (Viola) EDNA ELPHICK (Violoncello)
JOYCE CHAPMAN (Pianoforte)

INTERVAL OF FIVE MINUTES

"DAWN OVER A LONELY MOUNTAIN" (Italy) MS.—Pianoforte

Elizabeth Elwell-Sutton †

(Student)

ELIZABETH ELWELL-SUTTON

SONGS { "Art thou troubled?" (Rodelinda)
"Silent Worship" (Ptolemy) }

Handel

GEORGE SYLVESTER

Accompanist: Nancy Weir

THEME and VARIATIONS—Violoncello

Haydn

MURIEL TAYLOR

Accompanist: Margaret Chamberlain

THREE IDYLLS for Soprano, Flute and Violoncello (words from Greek)

Granville Bantock *

RHODA PURSHOUSE

(Parepa-Rosa Scholar)

JOAN WALKER (Flute)

DULCE RAPAPORT (Violoncello)

SCHERZO in C sharp minor, Op. 39—Pianoforte

Chopin

OLIVE CLOKE

* EX-STUDENT

† SECOND STUDY

CHAPPELL CONCERT GRAND PIANOFORTE

Music

MA

George Silverstein

Accompanist: Mucci Weis

LEBAU BRICKMAN

Accompanist: Helen Flidger

MURIEL TAYLOR

Accompanist: Margaret Campbell

IRNE WALKER

Accompanist: Sallie Gedge

Music

Music

MURIEL TAYLOR

Music

Music

Music

MURIEL TAYLOR



Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, LONDON, N.W.1

INFORMAL OPERATIC REHEARSAL

DUKE'S THEATRE

THURSDAY, 14th MARCH, 1935,

at 3 p.m.

NO REPETITION OF A PIECE, OR RECALL OF A PERFORMER, IS ALLOWED AT THESE MEETINGS

THESE PRIVATE MEETINGS ARE A PART OF THE EDUCATIONAL COURSE, AND ARE INTENDED TO ENABLE THE PROFESSORS TO OBSERVE THE GENERAL WORKING OF THE ACADEMY, AND TO PROMOTE THE INTEREST OF THE PUPILS IN EACH OTHER'S PROGRESS. THE PERFORMANCES CHALLENGE NO PUBLIC CRITICISM, AND VISITORS WHO ARE PRESENT ARE EXPECTED TO HEAR THEM WITH INDULGENCE

THE DOORS WILL BE CLOSED DURING EACH PIECE

THOSE HAVING TO LEAVE ARE REQUESTED TO DO SO BETWEEN THE PIECES AND NOT DURING THE PERFORMANCE.

N.B.—Students are expected not to show courtesy to their Fellow-Students by leaving before the end of the Programme

PROGRAMME

"LA BOHEME", Act III—"Mimi!"		<i>Puccini</i>	① <div style="border: 1px solid black; padding: 2px; display: inline-block;"> ISOBEL McLAREN, <i>A.R.A.M.</i> </div>
<i>Mimi</i>		MEGAN PENTHRON-JONES	
<i>Rudolf</i>		JOHN LEWIS	
<i>Musetta</i>		GLENYS JONES	
<i>Marcel</i>		ERNEST DAVIES	
"LA BOHEME", Act IV—"Tis Mimi who is with me"		<i>Puccini</i>	
<i>Mimi</i>		CONSTANCE WHITE	
<i>Rudolf</i>		JOHN LEWIS	
<i>Musetta</i>		GLENYS JONES	
<i>Marcel</i>		ERNEST DAVIES	
<i>Colline</i>		GEORGE PRANGNELL	
<i>Schaunard</i>		HUGH HERRON	
"MADAM BUTTERFLY", Act III—"And Isagi and Isanyami"			
<i>Butterfly</i>		MARGARET BLOW [<i>Puccini</i>]	
<i>Suzuki</i>		VERA DUMAIN	
"HERCULES", Act II—"Where shall I fly?"		<i>Handel</i>	
<i>Deianera</i>		ESTHER SALAMAN	
"WERTHER", Act III—"Who could have thought"		<i>Massenet</i>	
<i>Charlotte</i>		BETTINE YOUNG	
<i>Sophie</i>		ELIZABETH CLOUGH	
"HINDU SONG"		<i>Bemberg</i>	
FLORENCE WOODROW			
"DERBY DAY", Act I—"I want to be a lady"		<i>Reynolds</i>	
<i>Rose</i>		MOIRA YEOMAN	
<i>Bert</i>		MICHAEL RYAN	
<i>Eddy</i>		PHILIP HATTEY	
"THE FORCE OF DESTINY", Act III—"Pace, pace"		<i>Verdi</i>	
<i>Leonora</i>		CONSTANCE AUGER	

Accompanist : FLORA BRERETON



Royal Academy of Music, YORK GATE, MARYLEBONE ROAD, N.W.1

THE R.A.M. NEW MUSIC SOCIETY

INVITATION CONCERT
OF

MODERN CHAMBER MUSIC

DUKE'S HALL

On THURSDAY, 14th MARCH, 1935,
at 5.30 p.m.

THIS PROGRAMME ADMITS TO THE CONCERT.

THE DOORS WILL BE CLOSED DURING EACH PIECE
THOSE HAVING TO LEAVE ARE REQUESTED TO DO SO BETWEEN THE PIECES AND NOT DURING THE PERFORMANCE.

PROGRAMME

SONATA for Violoncello and Pianoforte, Op. 6 *Alfredo Casella*

Allegro assai

Adagio

Allegro ma non troppo

FLORENCE HOOTON (*Violoncello*)

DOROTHY MANLEY (*Pianoforte*)

SONATA for Violin and Pianoforte (1935) *Norman Demuth*

Risoluto

Adagio

Allegro vivace

PEGGY RADMALL (*Violin*)

REGINALD PAUL (*Pianoforte*)

SONATA for Violoncello and Pianoforte (1925) *Arnold Bax*

Moderato. Tempo vaccilando

Adagio

Allegro ma non troppo

FLORENCE HOOTON (*Violoncello*)

DOROTHY MANLEY (*Pianoforte*)

CHAPPELL CONCERT GRAND PIANOFORTE

The next Concert of the
R.A.M. NEW MUSIC SOCIETY
will be given on
Thursday, 23rd May, 1935, at 5.30 p.m.



Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, LONDON, N.W.1

DUKE'S THEATRE

DRAMATIC PERFORMANCES

“A Midsummer Night’s Dream” (SHAKESPEARE)

UNDER THE DIRECTION OF

A. ACTON-BOND,
HON. R.A.M.

THURSDAY, 21st MARCH, 1935, at 8 p.m.

PROGRAMME -

- PRICE THREEPENCE

INCIDENTAL MUSIC
(arranged by BENJAMIN HAIGH MARSHALL)

Overture (adapted from "Over hill, over dale")	...	...	T. Cooke
March—"Eliza"	...	...	T. Arne
Figure Dance	...	...	T. Arne
Overture—"Thomas and Sally"	...	...	T. Arne
Song—"Over hill, over dale"	...	...	T. Cooke
Duet—"I know a bank"	...	...	C. E. Horn
Duet—"Ye spotted snakes"	...	...	R. S. Stevens
Minuet—"Eliza"	...	...	T. Arne
Duet—"In Theseus' house give glimmering light"	...	...	Sir R. H. Bishop

THE ORCHESTRA

<i>1st Violins :</i> Winifred Flavelle Albert Chasey	<i>2nd Violins :</i> Irene Spier Marjorie Lavers	<i>Violas :</i> Rudolf Risius Margery Cooper	<i>Violoncellos :</i> Dulce Rapaport Vivian Joseph
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Conductor : Benjamin Haigh Marshall (Student)

Fairy Dances arranged by Miss Noreen Bush

The undermentioned students, who have rehearsed the play under the direction of
A. ACTON-BOND, Hon. R.A.M., are in charge of the stage :—

LORNA REID (*Thursday*)

MARIE SLOCOMBE (*Friday*)

General Stage Managers ISOBEL SMITH and EVELYN DANIELS

Wigs by Bert

Costumes by Eve Acton-Bond

Lighting and effects by C. W. Black

Dramatis Personæ

"A MIDSUMMER NIGHT'S DREAM"

<i>Theseus, Duke of Athens</i>	.....	.....	.....	GWEN CUNNINGHAM
<i>Egeus, Father to Hermia</i>	.....	.....	.....	MARY MEYNELL
<i>Lysander</i> } in love with <i>Hermia</i>	.....	.....	.....	JOAN TUCKER
<i>Demetrius</i>	.....	.....	.....	JEAN ELVIDGE
<i>Philostrate, Master of the revels</i>	.....	.....	.....	EVELYN DANIELS
<i>Quince, a Carpenter</i>	.....	.....	.....	EDITH SONNENBURG
<i>Snug, a Joiner</i>	.....	.....	.....	OLGA SNALAM
<i>Bottom, a Weaver</i>	.....	.....	.....	BETTY PRINCE
<i>Flute, a bellows mender</i>	.....	.....	.....	BERTHA ROBERTS
<i>Snout, a Tinker</i>	.....	.....	.....	IRENE GREENE
<i>Starveling, a Tailor</i>	.....	.....	.....	MEGAN EVANS
<i>Hippolyta, Queen of the Amazons</i>	.....	.....	.....	VIVIENNE PHILLIPS
<i>Hermia, Daughter to Egeus, in love with Lysander</i>	.....	.....	.....	BETTY ROBINSON
<i>Helena, in love with Demetrius</i>	.....	.....	.....	MARJORIE DAVY
<i>Oberon, King of the Fairies</i>	.....	.....	.....	ISOBEL SMITH
<i>Titania, Queen of the Fairies</i>	.....	.....	.....	MARIE SLOCOMBE
<i>Puck, or Robin Goodfellow</i>	.....	.....	.....	DOROTHY RANDELL
<i>A Forester</i>	.....	.....	.....	OLGA SNALAM
<i>Peaseblossom</i>	.....	.....	.....	BARBARA DREW
<i>Cobweb</i> } <i>Fairies</i>	.....	.....	.....	MARY ALLEN
<i>Moth</i>	.....	.....	.....	PAT BANKS
<i>Mustardseed</i>	.....	.....	.....	PAULINE CROUCH
<i>First Singing Fairy</i>	.....	.....	.....	JOAN TRIBE
<i>Second Singing Fairy</i>	.....	.....	.....	ELIZABETH CLOUGH
<i>Other Fairies</i>	.....	.....	.....	{ PEGGY LITTLE, PALMA NYE, PAMELA BARTON and SHEILA DAVISON KATHLEEN BELL and JEAN CALEY
<i>Attendants on Theseus and Hippolyta</i>	.....	.....	.....

ACT I.

<i>Scene I</i>	.....	Athens, a Room in the Palace of Theseus.
<i>Scene II</i>	.....	Athens, a Room in Quince's House.

ACT II.

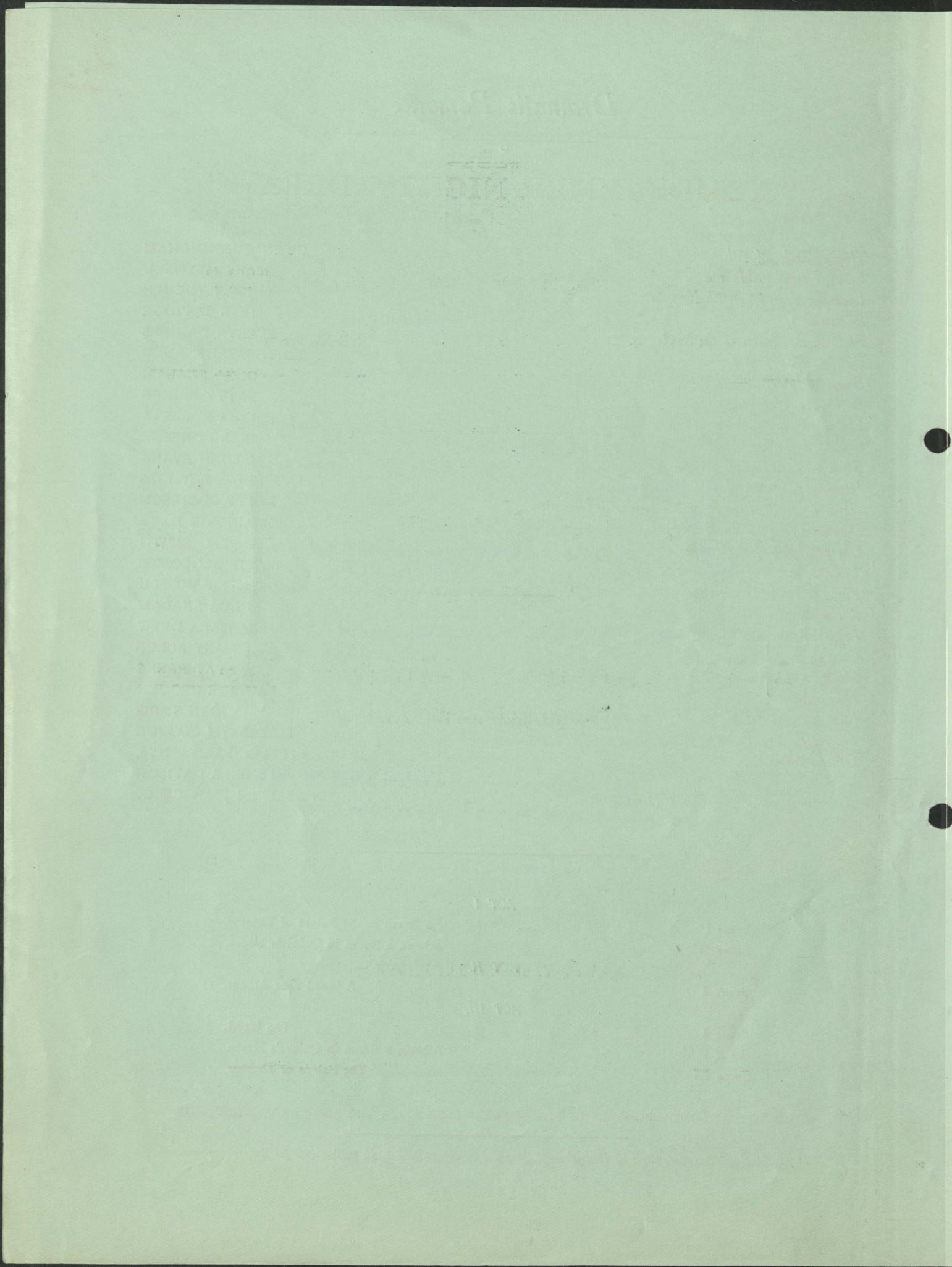
<i>Scene I</i>	.....	A Wood near Athens.
<i>Scene II</i>	.....	Athens, a Room in Quince's House.

ACT III.

<i>Scene I</i>	.....	The Wood.
<i>Scene II</i>	.....	Athens, a Room in Quince's House.
<i>Scene III</i>	.....	The Palace of Theseus.

THERE WILL BE TWO INTERVALS OF FIVE MINUTES EACH AFTER THE FIRST AND SECOND ACTS.

The B.E.S.S. Shakespeare, edited by Howard de Walden and A. Acton-Bond is the version used for these performances.



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Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, LONDON, N.W.1

DUKE'S THEATRE

DRAMATIC PERFORMANCES

“A Midsummer Night’s Dream” (SHAKESPEARE)

UNDER THE DIRECTION OF

A. ACTON-BOND,
HON. R.A.M.

FRIDAY, 22nd MARCH, 1935, at 8 p.m.

PROGRAMME -

- PRICE THREEPENCE

INCIDENTAL MUSIC
(arranged by BENJAMIN HAIGH MARSHALL)

Overture (adapted from "Over hill, over dale")	...	...	T. Cooke
March—"Eliza"	...	...	T. Arne
Figure Dance	...	...	T. Arne
Overture—"Thomas and Sally"	...	...	T. Arne
Song—"Over hill, over dale"	...	...	T. Cooke
Duet—"I know a bank"	...	...	C. E. Horn
Duet—"Ye spotted snakes"	...	...	R. S. Stevens
Minuet—"Eliza"	...	...	T. Arne
Duet—"In Theseus' house give glimmering light"	Sir R. H. Bishop

THE ORCHESTRA

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Conductor : Benjamin Haigh Marshall (Student)

Fairy Dances arranged by Miss Noreen Bush

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LORNA REID (*Thursday*)

MARIE SLOCOMBE (*Friday*)

General Stage Managers ISOBEL SMITH and EVELYN DANIELS

Wigs by Bert

Costumes by Eve Acton-Bond

Lighting and effects by C. W. Black

Dramatis Personæ

“A MIDSUMMER NIGHT’S DREAM”

ACT I.

Scene I Athens, a Room in the Palace of Theseus.
Scene II Athens, a Room in Quince's House.

ACT II.

Scene I A Wood near Athens.

ACT III.

Scene I The Wood.

Scene III The Palace of Theseus.

THERE WILL BE TWO INTERVALS OF FIVE MINUTES EACH AFTER THE FIRST AND SECOND ACTS.

The B.E.S.S. Shakespeare, edited by Howard de Walden and A. Acton-Bond is the version used for these performances.



Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.1

STUDENTS' STRING ORCHESTRA

DUKE'S HALL

CONDUCTOR :

B. WALTON O'DONNELL
M.V.O., F.R.A.M.

ON TUESDAY, 26TH MARCH, 1935, AT 12.15 P.M.

THIS PROGRAMME ADMITS TO THE CONCERT

NO REPETITION OF A PIECE, OR RECALL OF A PERFORMER, IS ALLOWED AT THESE MEETINGS

THESE PRIVATE MEETINGS ARE A PART OF THE EDUCATIONAL COURSE, AND ARE INTENDED TO ENABLE THE PROFESSORS TO OBSERVE THE GENERAL WORKING OF THE ACADEMY, AND TO PROMOTE THE INTEREST OF THE PUPILS IN EACH OTHER'S PROGRESS. THE PERFORMANCES CHALLENGE NO PUBLIC CRITICISM, AND VISITORS WHO ARE PRESENT ARE EXPECTED TO HEAR THEM WITH INDULGENCE

THE DOORS WILL BE CLOSED DURING EACH PIECE

THOSE HAVING TO LEAVE ARE REQUESTED TO DO SO BETWEEN THE PIECES AND NOT DURING THE PERFORMANCE.

N.B.—Students are expected not to show courtesy to their Fellow-Students by leaving before the end of the Programme

PROGRAMME

CONCERTO GROSSO, No. 8 (Fatto per la Notte di Natale)

for Concertino Violins and Violoncello and String Orchestra

Corelli

*Vivace—Grave—Allegro**Adagio—Allegro—Adagio**Vivace—Allegro*MARY JEZARD (*1st Violin*)JOHN JEZARD (*2nd Violin*)VIVIAN JOSEPH (*Violoncello*)**SUITE in B minor, for Flute and String Orchestra (1st, 4th, 8th & 10th movements)** Bach*Overture**Rondeau**Polonaise. Double**Badinerie*

Solo Flute—CONRAD RISIUS

SERENADE in G, K.525 (Eine kleine Nachtmusik) 1st, 3rd & 4th movements Mozart*Allegro**Minuett. Allegretto**Rondo. Allegro*

(3)

Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.1.



PATRONS—

HIS MAJESTY THE KING
HER MAJESTY THE QUEEN

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.
H.R.H. THE PRINCESS LOUISE (DUCHESS OF ARGYLL).

President : H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

Principal : Sir JOHN B. McEWEN, M.A., D.Mus. Oxon., F.R.A.M., F.R.C.M.

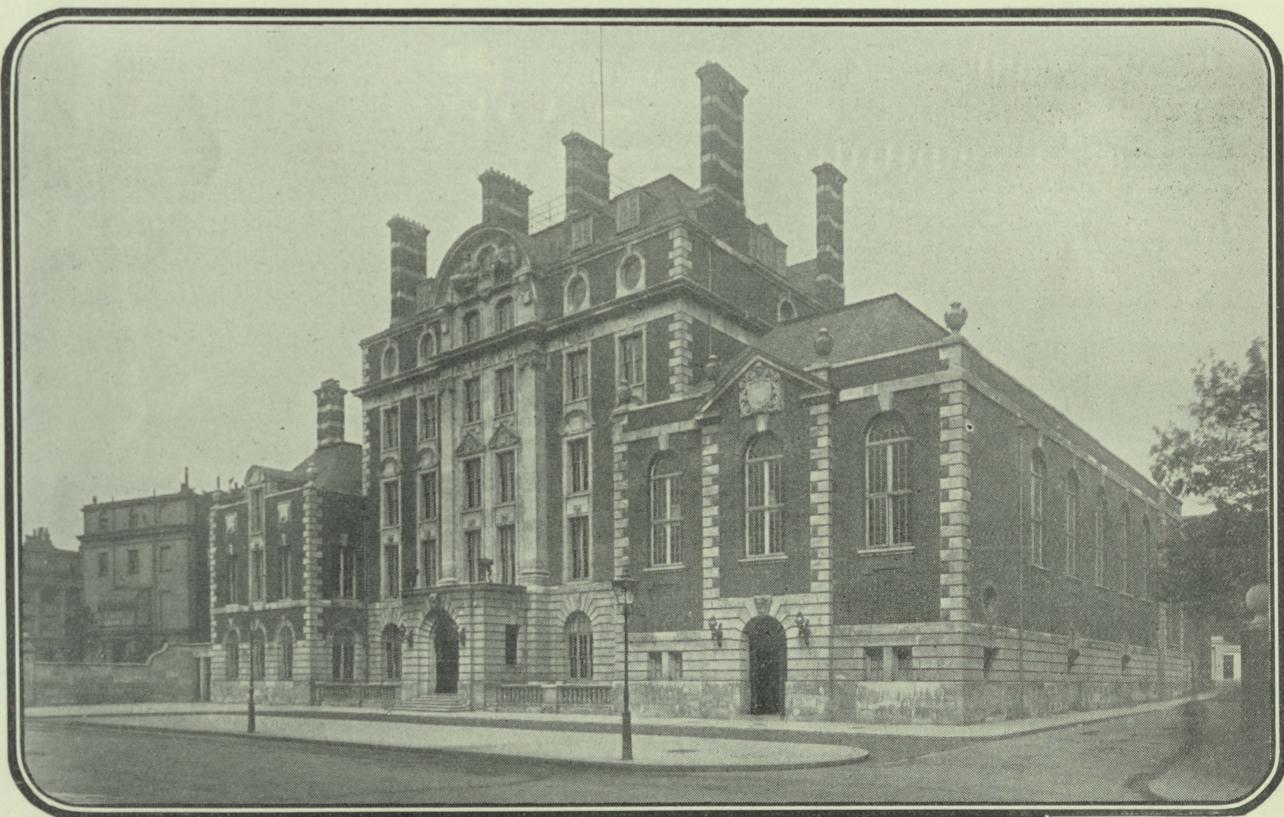


PHOTO BY ALEX. CORBETT

STUDENTS' CHAMBER CONCERT DUKE'S HALL

Thursday, 28th March, 1935, at 3 p.m.

PROGRAMME

PRELUDE and FUGUE in G minor—Organ	Marcel Dupré
ARNOLD RICHARDSON	
(Maud Mary Gooch Scholar)	
“LA CARILLON DE CYTHÈRE”	Couperin
“LES TRICOTEUSES”	
“LA JOYEUSE”	Rameau
“LES CYCLOPS”	
HOPE HAZELTON	
SONGS { “Pastorale”	Bizet
“Vieille Chanson”	
MARGARET S. JAMIESON	
Accompanist : Eileen Ralph	
POLONAISE BRILLANTE No. 2, in A, Op. 21—Violin	Wieniawski
THOMAS COOK	
Accompanist : Mary Jezard	
TOCCATA and FUGUE in D minor—Pianoforte	Bach—Tausig
ALFRED NIEMAN	
(Townsend Scholar)	
SONGS { “Morgen !”, Op. 27, No. 4	R. Strauss
“Zueignung”, Op. 10, No. 1	
CONSTANCE WHITE	
(George Mence Smith Scholar)	
Accompanist : Phyllis Spurr	
QUARTET in E flat, Op. 33, No. 2 (2nd & 4th movements)	Haydn
Scherzo. Allegro	EUGENE NEMISH (1st Violin)
Finale. Presto	(Associated Board Exhibitioner)
ROBERT MASTERS (2nd Violin)	
(Gowland Harrison Exhibitioner)	
SAMUEL ROSENHEIM (Viola)	
JOSEPH SACK (Violoncello)	

INTERVAL OF FIVE MINUTES

VARIATIONS in F minor—Pianoforte

JEAN INGLIS

(Associated Board Exhibitioner)

Haydn

ARIA—“Che Gelida Manina” (La Bohême)

JOHN LEWIS

Accompanist : Nancy Weir

Puccini

MARCH from “The Love of Three Oranges”, Op. 33
“OH DEAR ! WHAT CAN THE MATTER BE ?”
“DANSE RITUELLE DU FEU”

PHYLLIS CHATFIELD

(Associated Board Exhibitioner)

Prokofiev

*Felix Swinstead**

De Falla

SONGS { “So we'll go no more a-roving”
“How do I love thee”

ETTA HARRY

Accompanist : Gwen Lea-Dennis

*Maud Valerie White**

QUINTET in A, K.581 (1st movement)

Allegro

RICHARD GIBBS (Clarinet)

(Walter Stokes Scholar)

EDWARD SILVERMAN (1st Violin)

(Ada Lewis Scholar)

ROBERT MASTERS (2nd Violin)

(Gowland Harrison Exhibitioner)

DOUGLAS THOMSON (Viola)

MAURICE WESTERBY (Violoncello)

(Broughton Packer Bath Scholar)

Mozart

* EX-STUDENT

CHAPPELL CONCERT GRAND PIANOFORTE



Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.1

DRAMATIC PERFORMANCE

“THE NOBLE ARMY”

A play in three acts
by
OLWEN REES
[EX-STUDENT]

BY PUPILS OF
ALBAN JEYNES, A.R.A.M.

DEDICATED TO THE GENERAL ELECTION

Produced by ALBAN JEYNES, A.R.A.M.

THE DUKE'S THEATRE

MONDAY, 1st APRIL, 1935, at 3 p.m.

THIS PROGRAMME ADMITS TO THE PERFORMANCE

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“THE NOBLE ARMY”

Characters in order of appearance :

MRS. GRINETTE (ANNETTA) A WIDOW	JOAN BENNETT
LOUISE GRINETTE, HER DAUGHTER	JOAN CHINA
RUPERT SILVESTER, (A WRITER) A FRIEND OF JOHN'S	GEORGE KIMM
JOHN GRINETTE, MRS. GRINETTE'S SON	GEORGE PRANGNELL
DR. PAUL EDWARDS, (A PSYCHOLOGIST) MRS. GRINETTE'S BROTHER	GEORGE SYLVESTER
MR. GREYMOORE, A CONSERVATIVE MEMBER OF PARLIAMENT	HAROLD CHILD
CECILIA MARTINDALE	MAUREEN TOOP
SUSANNE, A PARLOUR-MAID	ELIZABETH CLOUGH
FRED DUKE, A SOCIALIST	ERIC RICKARD
MARGARET DENNING, MRS. GRINETTE'S MARRIED DAUGHTER	BETTY ROBINSON
PETER DENNING, MARGARET'S HUSBAND	WILLIAM GRANT

SCENE : The lounge-hall of Mrs. Grinette's house near London.

TIME : During the office of the National Government.

ACT I.

Scene 1	Time—7 p.m.
Scene 2	Three months later. Time—10 p.m.

ACT II.

Scene 1	Three months later. Time—11 a.m.
Scene 2	Two days later. Time—12 a.m.

ACT III.

Scene 1	Next day. Time—10.30 p.m.
Scene 2	Next day. Time—11 p.m.

Incidental Music will be played by a Students' Orchestra, conducted by

BENJAMIN HAIGH MARSHALL (Student)

LIGHTING AND EFFECTS BY C. W. BLACK.

FURNITURE BY MESSRS. COX & CO., PUTNEY.

Chamber Music Works of Brahms

TENTH CONCERT

(Special Extra Concert)

MONDAY, 1st APRIL, 1935, at 3 p.m.

SONATA in F minor, Op. 34B, for 2 Pianofortes

Allegro non troppo (The earlier version of the work below)
Andante, un poco Adagio
Scherzo. Allegro
Finale. Poco sostenuto—Allegro non troppo
BERYL ROGERS ‡‡
GUY JONSON †

QUINTET in F minor, Op. 34, for Pianoforte, 2 Violins, Viola and Violoncello... (1864)

Allegro non troppo
Andante, un poco Adagio
Scherzo. Allegro
Finale. Poco sostenuto—Allegro non troppo
OLIVE CLOKE (Pianoforte)
EDWARD SILVERMAN † (1st Violin)
DOUGLAS THOMSON (2nd Violin)
GORDON MUTTER (Viola)
PETER BEAVAN * (Violoncello)

* Associated Board Exhibitioner

† Ada Lewis Scholar

‡‡ Elizabeth Stokes Scholar



Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.1.

1

PATRONS—

HIS MAJESTY THE KING
HER MAJESTY THE QUEEN

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

H.R.H. THE PRINCESS LOUISE (DUCHESS OF ARGYLL)

President : H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

Principal : Sir JOHN B. McEWEN, M.A., D.Mus. Oxon., F.R.A.M., F.R.C.M.



PHOTO BY ALEX. CORBETT

STUDENTS' ORCHESTRAL CONCERT

QUEEN'S HALL

[Sole Lessees : Messrs. CHAPPELL & Co., Ltd.]

TUESDAY, 2nd APRIL, 1935, at 3 p.m.

CONDUCTOR :

SIR HENRY J. WOOD,
D.Mus., F.R.A.M., F.R.C.M.

PROGRAMME

PRICE THREEPENCE

Programme

The National Anthem—"God Save the King"

OVERTURE—"Oberon" Weber

CONCERTO in A minor, Op. 82 (2nd & 3rd movements) *Glazounov*
Tranquillo—Andante
Cadenza—Finale. Allegro
Solo Violin—EDWARD SILVERMAN
 [Ada Lewis Scholar]

CONCERTO No. 4 in D minor, Op. 70 (1st movement) *Rubinstein*
Moderato assai

ARIA—"Angel of the Agony" (The Dream of Gerontius) Elgar

SYMPHONY No. 2 in D, Op. 73 (3rd & 4th movements) *Brahms*

INTERVAL OF FIVE MINUTES

CONCERTO in E minor, Op. 85 (1st & 2nd movements) Elgar
Adagio
Allegro molto
Solo Violoncello—JOYCE COHEN
[Ada Lewis Scholar]

CONCERTO No. 2 in G minor, Op. 22 (2nd & 3rd movements) ... *Saint-Saëns*
Allegro Scherzando
Presto
Solo Pianoforte—JANET SWAN

ARIA—"Hiawatha's Vision" (Hiawatha—Part III) Coleridge-Taylor

OVERTURE "Rienzi" ... *Wagner*

CHAPPELL CONCERT GRAND PIANOFORTE

IN ACCORDANCE WITH THE REQUIREMENTS OF THE LONDON COUNTY COUNCIL:—
(i) The public may leave at the end of the performance or exhibition by all exit doors, and such doors must at that time be open.
(ii) All gangways, passages, and staircases must be kept entirely free from chairs or any other obstruction.
(iii) Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating sufficient space shall be left for persons to pass easily to and fro and to have free access to exits.

THE ORCHESTRA

First Violins.

Flavelle, Winifred
Silverman, Edward
Chasey, Albert
Appleton, William A.
Aronowitz, Samuel
Beckton, Dorothy
Brickman, Lebah
Compagnoni, Lorna
Coomer, Norbert
English, Antony
Felmingham, Richard
Findlay, Mary G.
George, Mary
Greenwood, Henry
Jaques, Sylvia
Jezard, John
Latutin, Simmon
Lavers, Marjorie
Little, Katharine
Lyons, Peggy M.
Masters, Robert H.
Meller, Eileen
Phillips, Constance
Solloway, John
Spier, Irene
Taylor, Helena M.
Thomson, Douglas
Waters-Leavins, Arthur

Second Violins.

Nemish, Eugene
Rosenheim, Samuel
Mernick, Woolf
Hunn, Raymond
Archibald, Joan
Berge, Hans
Braga, Leonard
Chilcott, Nancie
Cook, Thomas
Fennell, Monica
Hedges, H. Margaret
Hurwitz, Emanuel
Jones, Gwendolyn I.
Maskell, George

Second Violins (cont.)

Masterson, Ruth
Nicholson, Margaret
Odgear, Peggy
Okada, Katsuka
Rigg, Sadie
Scott, Shirley
Whatley, Evelyn
Wine, Machali

Violas.

*† Lockyer, James T.
White, Helga
Cooper, Margery
Dowell, Sylvia
Euler, Josephine
* Forbes, Watson
Gilbert, Max
§ Hobday, Alfred
Jackson, Elza
Martin, Doris V.
Menzies, Lesley
§ Quaife, Arthur S.
Risius, Rudolf
Staples, Betty

Violoncellos.

Beaven, Peter H.
McCarthy, Eileen
Booth, Esmé
Cohen, Joyce
Edwards, Dilys
Elphick, Edna
Fox, Eleanor C.
Harding, Mary Stuart
Joseph, Vivian
Lewis, Violet
Loynes, Barbara
Macdonald, Ohna
Neild, Nancy B.
Newell, Joan
Oswin, Therle
Piggott, Margaret
Rapaport, Dulce
Roitt, Sonia

Violoncellos (cont.)

Scott-Ellis, Elisabeth
Slater, Doreen
Taylor, Muriel
Westerby, Maurice

Double-Basses.

† Winterbottom, Charles
§ Sterling, H. Samuel
Fairfax, Margaret
* Gray, Charles H.
* Greenish, Doris
Ockleford, Gladys
* Stanley, Paul J.
* Tildesley, Richard
* Walton, John
§ Wrench, A. D.

Flutes.

*† Stainer, Charles
Bonner, Betty
Risius, Conrad
Snel, Mary
Walker, Evelyn

Piccolo.

*† Stainer, Charles

Oboes.

§ Brand, J. R.
Butterworth, John
Keane, Madeline L.

Cor. Anglais.

Butterworth, John

Clarinets.

Robins, Frederick J.
Gibbs, Richard M.
Carter, Rosetta
Parton, Audrey P.
Verney, Marjorie
Woodrow, Florence M.

Bassoons.

* Vinter, Gilbert
* Waters, Alfred

Contra Bassoon.

* Penn, Alfred

Horns.

* Cursue, Alfred J.
* Chipchase, E. A.
§ Mason, John
§ Smith, George W.

Trumpets.

* Solomon, John
Podolsky, Leopold
Ellison, Sidney
§ Fenwick George
Herron, H. Dennis

Trombones.

† Langston, Sidney F.
§ Garvin, A. T.

Bass Trombone.

†* Coleman, W. H.

Tuba.

§ Glynn, Frank W.

Timpani.

§ Hards, Charles

Bass Drum, Side Drum, Tenor Drum, Cymbals, Triangle, Glockenspiel.

Marshall, B. Haigh
Dunn, G. Brian
Harper, Marjorie
Passey, Thomas D.
Sanders-Clark, Robin

Harp.

*† Mason, Gwendolen

Organ.

Gibson, Alan

ST. PAUL'S CATHEDRAL.



ORDER OF SERVICE

IN MEMORY OF THE LATE

Sir ALEXANDER CAMPBELL MACKENZIE

K.C.V.O., Mus. D., LL.D., D.C.L.

(Principal Emeritus, Royal Academy of Music).

1847 — 1935.

THURSDAY, MAY 9th, 1935

AT 12 NOON.

Before Service, the following Music will be played:—

POSTLUDE (In Memoriam)	...	}	<i>A. C. Mackenzie.</i>
BENEDICTUS	...		

Order of Service.

*The Choir will sing the following Sentences to Croft's setting,
all standing.*

I AM the resurrection and the life, saith the Lord : he that believeth in Me, though he were dead, yet shall he live : and whosoever liveth and believeth in Me shall never die.

WE brought nothing into this world, and it is certain we can carry nothing out. The Lord gave, and the Lord hath taken away ; blessed be the Name of the Lord.

*Then shall be sung the Psalm following to a Chant by
A. C. MACKENZIE.*

PSALM XXIII. *Dominus regit me.*

THE Lord | is my | shepherd : therefore | can I | lack | nothing.

2. He shall feed me in a | green | pasture : and lead me forth be- | side the | waters . of | comfort.

3. He shall con- | vert my | soul : and bring me forth in the paths of | righteous-ness | for his | Name's sake.

4. Yea though I walk through the valley of the shadow of death * I will | fear no | evil : for thou art with me * thy | rod . and thy | staff | comfort . me.

5. Thou shalt prepare a table before me against | them . that | trouble me : thou hast anointed my head with | oil . and my | cup . shall be | full.

6. But thy loving-kindness and mercy shall follow me * all the | days . of my | life : and I will dwell in the | house . of the | Lord for | ever.

Glory be to the Father | and . to the | Son : and | to the | Holy | Ghost ;

As it was in the beginning * is now and | ever | shall be : world without | end. | A- | men.

Then shall follow :

LESSON.—Wisdom iii, 1—9.

BUT the souls of the righteous are in the hand of God, and there shall no torment touch them. In the sight of the unwise they seemed to die : and their departure is taken for misery, and their going from us to be utter destruction : but they are in peace. For though they be punished in the sight of men, yet is their hope full of immortality. And having been a little chastised, they shall be greatly rewarded: for God proved them, and found them worthy for Himself. As gold in the

furnace hath He tried them, and received them as a burnt offering. And in the time of their visitation they shall shine, and run to and fro like sparks among the stubble. They shall judge the nations, and have dominion over the people, and their Lord shall reign for ever. They that put their trust in Him shall understand the truth ; and such as be faithful in love shall abide with Him : for grace and mercy is to His saints, and He hath care for His elect.

*The Lesson being ended, the following shall be sung
to music by JOHN GOSS:*

I HEARD a voice from heaven, saying unto me,
 Write, from henceforth blessed are the dead which die
 in the Lord ;
Even so saith the Spirit ; for they rest from their labours.

Then shall be said :

Lord, have mercy upon us.

Christ, have mercy upon us.

Lord, have mercy upon us.

OUR Father, which art in heaven, Hallowed be Thy Name. Thy kingdom come. Thy will be done in earth, As it is in heaven. Give us this day our daily bread. And forgive us our trespasses, As we forgive them that trespass against us. And lead us not into temptation ; But deliver us from evil. Amen.

ALMIGHTY God, with Whom do live the spirits of them that depart hence in the Lord, and with Whom the souls of the faithful, after they are delivered from the burden of the flesh, are in joy and felicity; We give Thee hearty thanks, for that it hath pleased Thee to deliver Thy servant, ALEXANDER CAMPBELL, out of the miseries of this sinful world; beseeching Thee, that it may please Thee, of Thy gracious goodness, shortly to accomplish the number of Thine elect, and to hasten Thy kingdom; that we, with all those that are departed in the true faith of Thy Holy Name, may have our perfect consummation and bliss, both in body and soul, in Thy eternal and everlasting glory; through Jesus Christ our Lord. *Amen.*

Assist us mercifully, O Lord, in these our supplications and prayers, and dispose the way of Thy servants towards the attainment of everlasting salvation; that, among all the changes and chances of this mortal life, they may ever be defended by Thy most gracious and ready help; through Jesus Christ our Lord. *Amen.*

Grant to us, O Lord, together with all Thy faithful departed, peace, light and refreshment. *Amen.*

The grace of our Lord Jesus Christ, and the love of God, and the fellowship of the Holy Ghost, be with us all evermore. *Amen.*

HYMN No. 471 (*E.H.*)

PRAISE to the Holiest in the height,
And in the depth be praise,
In all his words most wonderful,
Most sure in all his ways.

O loving wisdom of our God !
When all was sin and shame,
A second Adam to the fight
And to the rescue came.

O wisest love ! that flesh and blood,
Which did in Adam fail,
Should strive afresh against their foe,
Should strive and should prevail ;

And that a higher gift than grace
Should flesh and blood refine,
God's presence and his very Self,
And Essence all-divine.

O generous love ! that he who smote
In Man for man the foe,
The double agony in Man
For man should undergo ;

And in the garden secretly,
And on the Cross on high,
Should teach his brethren, and inspire
To suffer and to die.

Praise to the Holiest in the height,
And in the depth be praise :
In all his words most wonderful,
Most sure in all his ways. Amen.

THE BLESSING.

FUNERAL MARCH (Coriolanus) ... *A. C. Mackenzie.*

1950-1951

R. E. THOMAS & NEWMAN, LTD.
Printers to the Dean and Chapter
24 White St., Moorfields, E.C.2



Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.1

QUARTET RECITAL

UNDER THE DIRECTION OF

HERBERT WITHERS,
F.R.A.M.

LECTURE HALL

MONDAY, 27th MAY, 1935,
at 3 p.m.

THIS PROGRAMME ADMITS TO THE RECITAL

NO REPETITION OF A PIECE, OR RECALL OF A PERFORMER, IS ALLOWED AT THESE MEETINGS

THESE PRIVATE MEETINGS ARE A PART OF THE EDUCATIONAL COURSE, AND ARE INTENDED TO ENABLE THE PROFESSORS TO OBSERVE THE GENERAL WORKING OF THE ACADEMY, AND TO PROMOTE THE INTEREST OF THE PUPILS IN EACH OTHER'S PROGRESS. THE PERFORMANCES CHALLENGE NO PUBLIC CRITICISM, AND VISITORS WHO ARE PRESENT ARE EXPECTED TO HEAR THEM WITH INDULGENCE

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THOSE HAVING TO LEAVE ARE REQUESTED TO DO SO BETWEEN THE PIECES AND NOT DURING THE PERFORMANCE.

N.B.—Students are expected not to show courtesy to their Fellow-Students by leaving before the end of the Programme

PROGRAMME

27.

QUARTET in E flat, Op. 74 (The Harp)

Poco Adagio—Allegro
Adagio ma non troppo
Presto—
Allegretto con variazioni

Beethoven

PHANTASY QUARTET (in one movement) MS.

Marie Dare

QUARTET in B flat, K.589

Allegro
Larghetto
Menuetto. Moderato
Allegro assai

Mozart

WINIFRED FLABELLE (*1st Violin*)

[Gwynne Kimpton Scholar]

IRENE SPIER (*2nd Violin*)

HELGA WHITE (*Viola*)

EDNA ELPHICK (*Violoncello*)

[Ada Lewis Scholar]

Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.1.



PATRONS—

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HER MAJESTY THE QUEEN

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H.R.H. THE PRINCESS LOUISE (DUCHESS OF ARGYLL)

President : H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

Principal : Sir JOHN B. McEWEN, M.A., D.Mus. Oxon., F.R.A.M., F.R.C.M.

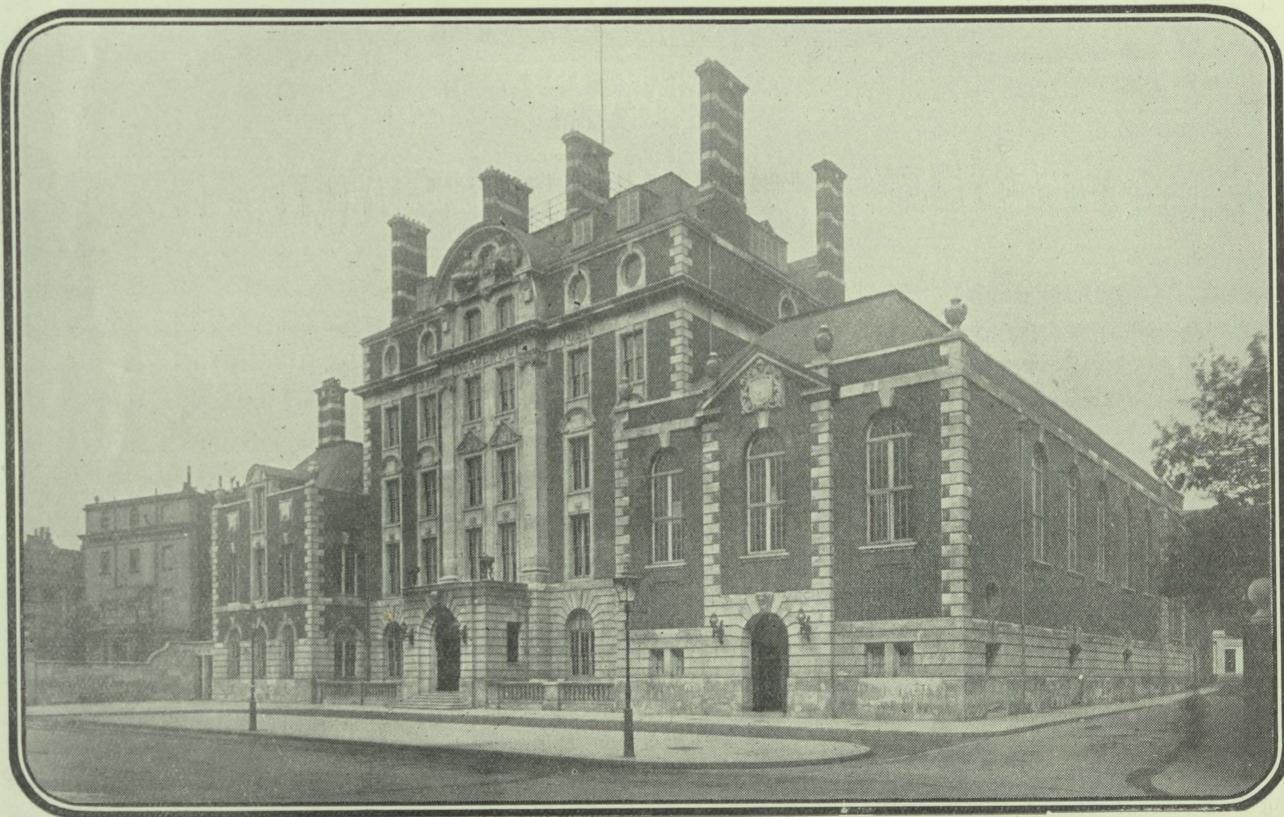


PHOTO BY ALEX. CORBETT

STUDENTS' CHAMBER CONCERT DUKE'S HALL

Thursday, 6th June, 1935, at 3 p.m.

PROGRAMME

SONATA in C, Op. 2, No. 3 (1st movement)—Pianoforte

Beethoven

Allegro con brio

FRANK THOMAS

[Ada Lewis Scholar]

PASSACAGLIA for Violin & Violoncello (Unaccompanied)

Handel—Halvorsen

EDWARD SILVERMAN (Violin)

[Ada Lewis Scholar]

JOYCE COHEN (Violoncello)

[Ada Lewis Scholar]

SONGS { "Landscape"
"The Story Teller"
"The Eyes" } MSS.

May Sabeston Walker

[Josephine Troup Scholar]

MAY SABESTON WALKER

Accompanist : Eileen Ralph

SCHERZO in B flat minor, Op. 31—Pianoforte

Chopin

GWENDOLYN REICHE

[Bach & Beethoven Scholar]

STRING QUARTET in G minor (2nd movement)

*Elizabeth Elwell-Sutton**

Andante sostenuto

STUDY for String Quartet—“We are such stuff as dreams are made on,
and our little life is rounded with a sleep.”

Manuel Frenkel†

[Student]

EDWARD SILVERMAN (1st Violin)

[Ada Lewis Scholar]

DOUGLAS THOMSON (2nd Violin)

GORDON MUTTER (Viola)

PETER BEAVAN (Violoncello)

[Associated Board Exhibitioner]

INTERVAL OF FIVE MINUTES

NURSERY RHYMES*H. Walford Davies*

- (a) "Lullaby and Willie Winkie"
- (b) "T'other little tune"
- (c) "Thomas and Annis"
- (d) "The White Paternoster"

ESTHER SALAMAN

ETTA HARRY

JOAN LENNARD

[Tuer Scholar]

Accompanist : Stella Goodger

SONATA in E—Violoncello*Valentini*

EDNA ELPHICK

[Ada Lewis Scholar]

Accompanist : Susan Slivko

ARIAS { "Voi che sapete" (Figaro)
"Con vezzi" (Il Seraglio)*Mozart*

JOAN TRIBE

Accompanist : Alison Reid

ETUDES in { C, Op. 10, No. 1
F minor, No. 1 from 3 Nouvelles Etudes
F, Op. 10, No. 8 } **Pianoforte***Chopin*

BRUNO RAIKIN

QUARTET in B flat, K.589 (3rd & 4th movements)*Mozart**Menuetto. Moderato**Allegro assai*

WINIFRED FLAVELLE

[Gwynne Kimpton Scholar]

IRENE SPIER

HELGA WHITE

EDNA ELPHICK

[Ada Lewis Scholar]

* EX-STUDENT

† SECOND STUDY

CHAPPELL CONCERT GRAND PIANOFORTE



Royal Academy of Music, YORK GATE, MARYLEBONE ROAD, N.W.1

DUKE'S THEATRE

DRAMATIC PERFORMANCES

Scenes from

“A Midsummer Night’s Dream”

“Coriolanus”

“Love’s Labour’s Lost”

(SHAKESPEARE)

UNDER THE DIRECTION OF

A. ACTON-BOND,

HON. R.A.M.

On FRIDAY and SATURDAY, 14th & 15th JUNE, 1935, at 8.15 p.m.

PROGRAMME -

PRICE THREEPENCE

INCIDENTAL MUSIC

“A MIDSUMMER NIGHT’S DREAM”

ACT I., SCENE 1.—*A Room in the Palace of Theseus*

Theseus, Duke of Athens	..	..	..	..	..	BERTHA ROBERTS
Hippolyta, Queen of the Amazons	..	..	..	..	..	EVELYN DANIELS
Egeus, Father of Hermia	..	..	..	..	..	IRENE GREEN
Philostrate, Master of the revels	..	..	..	..	..	MEGAN EVANS
Hermia, daughter of Egeus (in love with Lysander)				..	..	EDITH SONNENBURG
Lysander	} in love with Hermia				..	OLGA SNALAM
Demetrius		..	..	..		JEAN ELVIDGE
Helena (in love with Demetrius)	..	..	..	..	..	MARJORIE DAVEY

ACT III., SCENE 2.—*A Wood in Athens*

“CORIOLANUS”

ACT I., SCENE 3.—*Rome : A Room in Marcius' House*

INTERVAL OF FIVE MINUTES

S DREAM"

SPECIAL NOTICE

Mr. WILFRID WALTER

has kindly consented to judge the competition for
the Howard de Walden Gold Medal on Saturday,
15th June, 1935.

LORD HOWARD DE WALDEN

will be present on Saturday evening to congratulate
the winner of the Gold Medal for Drama.

.. OLGA SNALAM
.. BETTY PRINCE
.. EVELYN DANIELS
.. JEAN ELVIDGE
.. EDITH SONNENBURG
.. MEGAN EVANS

LOST"

Navarre

.. ENA MARCHALLECK
.. BERTHA ROBERTS
.. VIVIENNE PHILLIPS
.. LORNA REID
.. MARIE SLOCOMBE
.. MARY MEYNELL

Costard, a Clown

INTERVAL OF FIVE MINUTES

I

Canto amoroso
Signor Bononcini's Dance for the ye
Serenade

HELENA TAYLOR

“A MIDSUMMER NIGHT'S DREAM

ACT I., SCENE I.

Theseus, Duke of Athens
Hippolyta, Queen of the Amazons
Egeus, Father of Hermia
Philostrate, Master of the revels
Hermia, daughter of Egeus (in love with Lysander)
Lysander } in love with Hermia
Demetrius } in love with Hermia
Helena (in love with Demetrius)

ACT II.

Lysander
Demetrius
Helena
Hermia
Oberon, King of the Fairies
Puck, or Robin Goodfellow

“

ACT I., SCENE II.

Volumnia
Valeria
Virgilia
Waiting Woman

ISABEL SMITH
VIVIENNE PHILLIPS
EDNA LANSDELL

INTERVAL OF FIVE MINUTES

“A MIDSUMMER NIGHT’S DREAM”

ACT I., SCENE 2.

Snug, a joiner ..	..	..	..	..	..	..	..	OLGA SNALAM
Bottom, a weaver ..	..	..	..	..	..	..	..	BETTY PRINCE
Flute, a bellows mender ..	..	..	..	..	..	..	..	EVELYN DANIELS
Snout, a tinker ..	..	..	..	..	..	..	..	JEAN ELVIDGE
Quince, a carpenter ..	..	..	..	..	..	..	..	EDITH SONNENBURG
Starveling, a tailor ..	..	..	..	..	..	..	..	MEGAN EVANS

“LOVE’S LABOUR’S LOST”

ACT V., SCENE 1.—*A Park in Navarre*

Holofernes, a Schoolmaster ..	..	..	..	..	..	..	..	ENA MARCHALLECK
Sir Nathaniel, a Curate ..	..	..	..	..	..	..	..	BERTHA ROBERTS
Dull, a Constable ..	..	..	..	..	..	..	..	VIVIENNE PHILLIPS
Don Adriano de Armado, a fantastical Spaniard ..	..	..	..	..	..	..	..	LORNA REID
Moth, page to Armado ..	..	..	..	..	..	..	..	MARIE SLOCOMBE
Costard, a Clown ..	..	..	..	..	..	..	..	MARY MEYNELL

INTERVAL OF FIVE MINUTES

“LOVE’S LABOUR’S LOST”

ACT IV., SCENE 3.—*A Park in Navarre*

Ferdinand, King of Navarre	..	..	..	..	..	ISABEL SMITH
Biron						LORNA REID
Dumain	Lords attending the King	..	..	..	..	BETTY PRINCE
Longaville						MARJORIE DAVEY
Jaquenetta, a country wench	..	..	..	..	..	EDNA LANSDELL
Costard, a Clown	..	..	..	..	..	IRENE GREEN

ACT V., SCENE 2.—*Another part of the Park*

The Princess of France	..	..	..	..	..	MARIE SLOCOMBE
Rosaline						EVELYN DANIELS
Katharine	Ladies attending the Princess	..	..			MEGAN EVANS
Maria						PHYLLIS CLYMA
Boyet, attending the Princess	..	..	..	..	..	MARY MEYNELL

The undermentioned students, who have rehearsed the play under the direction of

A. ACTON-BOND, Hon. R.A.M., are in charge of the stage:

LORNA REID, MARIE SLOCOMBE

General Stage Managers	..	..	..	..	..	ISABEL SMITH
						ENA MARCHALLECK

Wigs by “Bert.”

Costumes by Eve Acton-Bond.

Lighting and Effects by C. W. Black.



Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.1.

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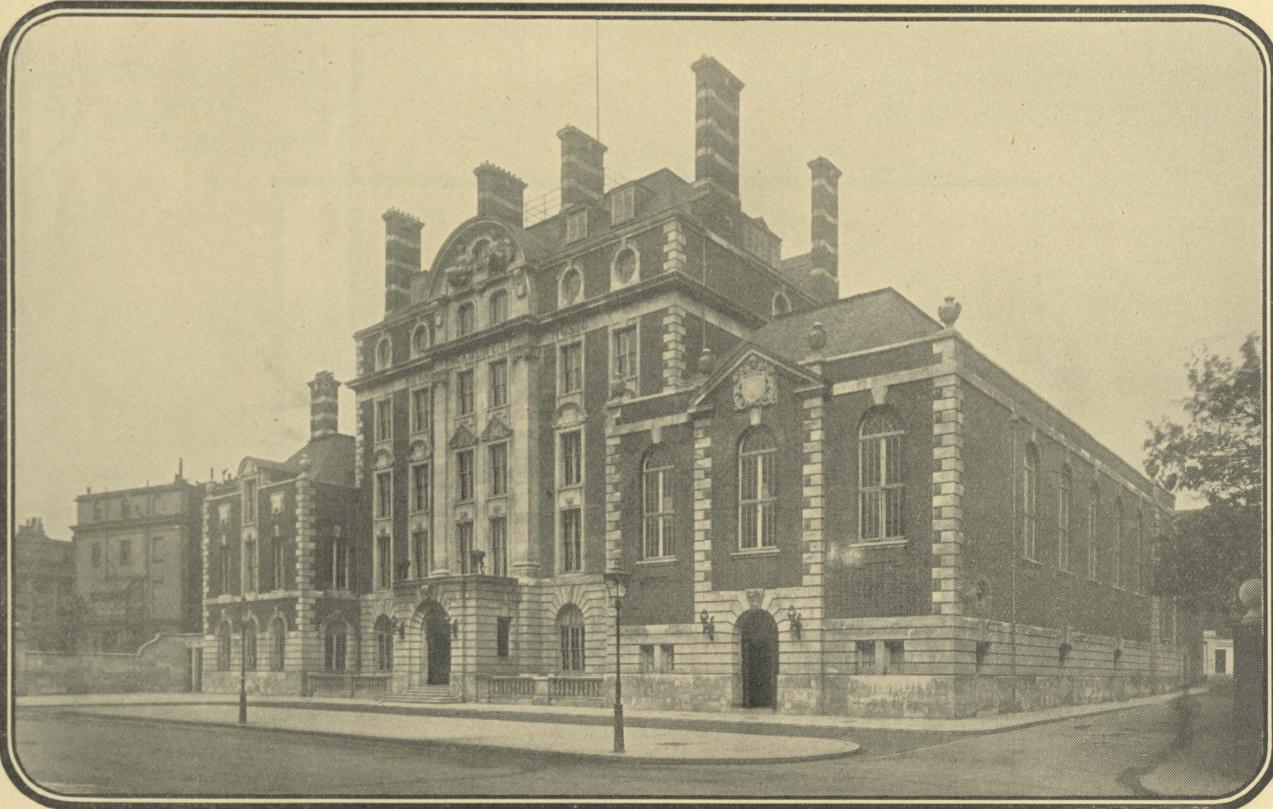


PHOTO BY ALEX. CORBETT

STUDENTS' ORCHESTRAL CONCERT

QUEEN'S HALL

[Sole Lessees : Messrs. CHAPPELL & Co., Ltd.]

TUESDAY, 18th JUNE, 1935, at 8 p.m.

CONDUCTOR :

SIR HENRY J. WOOD,

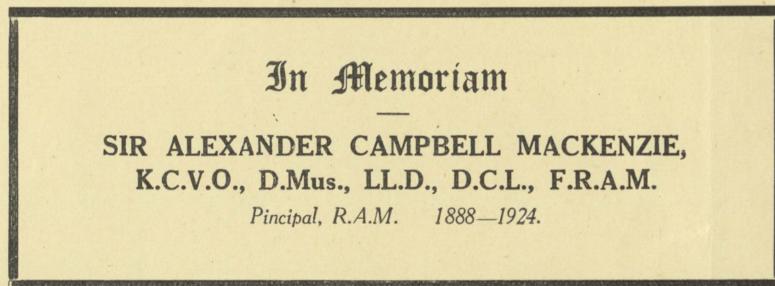
D.Mus., F.R.A.M., F.R.C.M.

PROGRAMME

PRICE THREEPENCE

Programme

"BENEDICTUS", Op. 37, No. 3 Mackenzie *



CONCERTO No. 1 in B flat minor, Op. 23 (1st movement) Tchaikovsky
Allegro non troppo e molto maestoso

Solo Pianoforte—SUSAN SLIVKO
[Emma Levy Scholar]

INTRODUCTION and RONDO CAPRICCIOSO, Op. 28 Saint-Saëns

Solo Violin—EUGENE NEMISH
[Associated Board Exhibitioner]

"THE PRIZE SONG" (The Mastersingers) Wagner

EDWARD CROWTHER

SYMPHONIE FANTASTIQUE, Op. 14 (Episode in the life of an artist)—2nd & 4th movements *Berlioz*

“*The Ball Scene*”

“*March to the Scaffold*”

Student Conductor—R. SANDERS-CLARK

INTERVAL OF TEN MINUTES

CONCERTO in A minor, Op. 54, for Pianoforte & Orchestra (2nd & 3rd movements) *Schumann*

Intermezzo. Andantino grazioso

Allegro vivace

Solo Pianoforte—DENNIS MURDOCH

[Henderson Scholar]

“SENTA’S BALLADE” (Flying Dutchman) *Wagner*

MAHRY DAWES

“TODTEN-TANZ” for Pianoforte & Orchestra (Paraphrase on “Dies Irae”) *Liszt*

Solo Pianoforte—MARY CRAWSHAW

[Associated Board Exhibitioner]

BALLET MUSIC from “Le Cid” *Massenet*

Castillane ; Andalouse ; Aragonaise ; Aubade ;

Catalane ; Madrilène ; Navarraise

The National Anthem—“God Save the King”

* EX-STUDENT

CHAPPELL CONCERT GRAND PIANOFORTE

IN ACCORDANCE WITH THE REQUIREMENTS OF THE LONDON COUNTY COUNCIL:—

- (i) The public may leave at the end of the performance or exhibition by all exit doors, and such doors must at that time be open.
- (ii) All gangways, passages, and staircases must be kept entirely free from chairs or any other obstruction.
- (iii) Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating sufficient space shall be left for persons to pass easily to and fro and to have free access to exits.

1938-1939

1938-1939

1938-1939

[1938-1939]

1938-1939

1938-1939

[1938-1939]

1938-1939



Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.1

Practice Pianoforte & Song Recital

BY
MONICA IRWIN
and
VERA RAE-STEVENS

LECTURE HALL

SATURDAY, 22nd JUNE, 1935,
at 3 p.m.

THIS PROGRAMME ADMITS TO THE RECITAL

NO REPETITION OF A PIECE, OR RECALL OF A PERFORMER, IS ALLOWED AT THESE MEETINGS

THESE PRIVATE MEETINGS ARE A PART OF THE EDUCATIONAL COURSE, AND ARE INTENDED TO ENABLE THE PROFESSORS TO OBSERVE THE GENERAL WORKING OF THE ACADEMY, AND TO PROMOTE THE INTEREST OF THE PUPILS IN EACH OTHER'S PROGRESS. THE PERFORMANCES CHALLENGE NO PUBLIC CRITICISM, AND VISITORS WHO ARE PRESENT ARE EXPECTED TO HEAR THEM WITH INDULGENCE

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PROGRAMME

10.

PARTITA No. 2, in C minor *Bach*

Sinfonie

Allemande

Courante

Sarabande

Rondeau

Caprice

MONICA IRWIN

SONGS { "Von ewiger Liebe", Op. 43, No. 1 *Brahms*
 "Die Mainacht", Op. 43, No. 2
 "Liebesbotschaft"
 "Rastlose Liebe", Op. 5, No. 1 } *Schubert*

VERA RAE-STEVENS

VARIATIONS SÉRIEUSES, in D minor, Op. 54 *Mendelssohn*

MONICA IRWIN

SONGS { "To the Children", Op. 26, No. 7 *S. Rachmaninov*
 "The Dreary Steppe" *A. Grechaninov*
 "Silent Noon"
 "Loves' Philosophy" *R. Vaughan Williams*
 *Roger Quilter*

VERA RAE-STEVENS

RONDO No. 1 (based on a folk theme) *Béla Bartók*
 "MEDITERRANEAN" *Arnold Bax**
 "AMBERLEY WILD BROOKS" *John Ireland*

THREE LEGENDS { "Cuckoo my friend, my brother"
 "A Sigh in the Court of Perpetual Faith" } *MSS.* *Monica Irwin*
 "The Unicorn Yoked to a Long Cart"

MONICA IRWIN

Accompanist : Stella Goodger

* EX-STUDENT

Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.1.



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PHOTO BY ALEX. CORBETT

STUDENTS' CHAMBER CONCERT DUKE'S HALL

Thursday, 27th June, 1935, at 3 p.m.

PROGRAMME

FANTASY PRELUDE—Organ

GEORGE HANKIN

*Charles Macpherson**

BALLADE, Op. 15—Violin & Pianoforte

BEATRIX MARR (Violin)

[Ada Lewis Scholar]

EILEEN RALPH (Pianoforte)

*B. J. Dale**

SONATA in D (1st & 2nd movements) MS.—Pianoforte

Allegro Ritmico

Andante cantabile

IRIS GREEP

Iris Greep †

[Student]

RECIT—“And God said” { (Creation)

ARIA—“With Verdure clad” }

THELMA WEEKS

[Ada Lewis Scholar]

Accompanist: Stella Goodger

Haydn

SONATINA for Pianoforte

EILEEN ENGLAND

[Potter Exhibitioner]

*H. V. Jervis-Read**

“DEUX CHANSONS DE BILITIS”

IRENE CHAMBERS (Soprano)

[Lilian Eldee Scholar]

BETTY BONNER (Flute)

RICHARD GIBBS (Clarinet)

[Walter Stokes Scholar]

JOAN TRIBE (Celesta)

AUBREY APPLETON (Viola)

[Ada Lewis Scholar]

MARGARET FAIRFAX (Double Bass)

BERYL PRICE (Conductor)

Bernard Lewis †

[Student]

INTERVAL OF FIVE MINUTES

"MERCILES BEAUTÈ"—A Triple Roundel by Chaucer

<i>Captivity</i>	MURIEL GALE (Contralto)
<i>Rejection</i>	WINIFRED FLAVELLE (1st Violin)
<i>Escape</i>	[Gwynne Kimpton Scholar]
	IRENE SPIER (2nd Violin)
	HELGA WHITE (Viola)
	EDNA ELPHICK (Violoncello)
	[Ada Lewis Scholar]

Norman Demuth

TOCCATA in C, Op. 7—Pianoforte

ROBERT HAY
[Associated Board Exhibitioner]

Schumann

HINDOO SONG

DOROTHY PAYNTER
Accompanist: Stella Goodger

Bemberg

SONATA in F—Violoncello

PETER H. BEAVAN
[Associated Board Exhibitioner]

Porpora

SONGS { "Printemps dernier"
"Ouvre tes yeux bleus" }

Massenet

EDITH V. JUSTER
Accompanist: Phyllis Spurr

**FANTASY QUINTET for Pianoforte, 2 Violins,
Viola & Violoncello (in one movement)**

OLIVE CLOKE (Pianoforte)
FREDERICK GRINKE* (1st Violin)
DOUGLAS THOMSON (2nd Violin)
GORDON MUTTER (Viola)
PETER H. BEAVAN (Violoncello)
[Associated Board Exhibitioner]

William Cole
[Goring Thomas Scholar]

* EX-STUDENT † SECOND STUDY

CHAPPELL CONCERT GRAND PIANOFORTE

George W. May
Account of the
Year 1840



Royal Academy of Music, YORK GATE, MARYLEBONE ROAD, N.W.1

Practice VIOLONCELLO RECITAL

by pupils of
DOUGLAS CAMERON
F.R.A.M.

DUKE'S THEATRE

*SATURDAY, 29th JUNE, 1935,
at 3 p.m.*

THIS PROGRAMME ADMITS TO THE RECITAL

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PROGRAMME

ENSEMBLE—AIR from Suite in D for Orchestra	Bach		
	arr: Douglas Cameron *		
TOCCATA	Girolamo Frescobaldi		
MARGARET PIGGOTT †	arr: Cassado		
ETUDE, Op. 8, No. 11	Scriabin		
ELISABETH SCOTT-ELLIS	arr: Piatigorsky		
CONCERTO in D (1st movement) <i>Allegro Moderato</i>	Haydn		
NANCY NEILD			
ADAGIO	Bach		
ELEANOR FOX	arr: Siloti		
SONATA in A (1st & 2nd movements) <i>Adagio — Allegro</i>	Boccherini		
DULCE RAPAPORT			
CONCERTO in D (2nd movement) <i>Adagio</i>	Haydn		
DILYS EDWARDS			
SONATA in G <i>Allegro — Grave — Vivace</i>	Sammartini		
PETER BEAVAN †			
CONCERTO in D minor (1st movement) <i>Lento</i>	Lalo		
MARY STUART-HARDING			
SONATA in E <i>Grave — Allegro — Gavotta — Largo — Allegro</i>	Valentini		
JOYCE COHEN ‡			
CONCERTO in A minor, Op. 102 for Violin & Violoncello (1st movement) <i>Allegro</i>	Brahms		
WINIFRED FLABELLE			
EDNA ELPHICK ‡			
ENSEMBLE—BOURÉES I & II from Suite in D for Orchestra	Bach		
	arr: Douglas Cameron *		
ENSEMBLE :—			
PETER BEAVAN †	DILYS EDWARDS	MARY STUART-HARDING	NANCY NEILD
ROSALIND BENTLEY	MADGE ELLIOTT	THEODORA INSTONE	THERLE OSWIN
SHEILA BILLOWS	EDNA ELPHICK ‡	OHNA MACDONALD	MARGARET PIGGOTT †
JOYCE COHEN ‡	ELEANOR FOX	JOHN MILLARD	DULCE RAPAPORT
		ELISABETH SCOTT-ELLIS	

At the Pianoforte: SUSAN SLIVKO

* Ex-Student

† Associated Board Exhibitioner

‡ Ada Lewis Scholar



Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.1

THE R.A.M. NEW MUSIC SOCIETY

INVITATION CONCERT

OF

MODERN CHAMBER MUSIC

DUKE'S HALL

On THURSDAY, 4th JULY, 1935,

~~at 5.30 p.m.~~

At 6 p.m.

THIS PROGRAMME ADMITS TO THE CONCERT

THE DOORS WILL BE CLOSED DURING EACH PIECE

THOSE HAVING TO LEAVE ARE REQUESTED TO DO SO BETWEEN THE PIECES AND NOT DURING THE PERFORMANCE.

PROGRAMME

POUR DEUX PIANOS (1933)*Maestoso. Presto scherzando**Victor Babin*

VITYA VRONSKY
VICTOR BABIN

SUITE for solo Flute (1930)*Moderato**Vivace**Molto con sentimento**Allegro ironico**WILLIAM ALWYN**Wallingford Riegger***VARIATIONS for Pianoforte (1930)***Aaron Copland**VICTOR BABIN***SUITE for Oboe and Pianoforte (1931)***Walter Piston**Prelude**Sarabande**Minuetto**Nocturne**Gigue*

SYLVIA SPENCER (*Oboe*)
HERBERT MURRILL (*Pianoforte*)

SONATA (1918)*Francis Poulenc**Prelude**Rustique**Final*

VITYA VRONSKY
VICTOR BABIN

CHAPPELL CONCERT GRAND PIANOFORTES

The next Concert of the
R.A.M. NEW MUSIC SOCIETY
will be given on
Thursday, 10th October, 1935, at 5.30 p.m.

NEW SCALA THEATRE

CHARLOTTE STREET & TOTTENHAM STREET, TOTTENHAM COURT ROAD, W.1.

NEAREST TUBE STATION - - - GOODGE STREET

Proprietor
Controller

A. E. ABRAHAMS
FREDERICK G. LLOYD

Licensee
Box Office Manager

D. A. ABRAHAMS
W. SPORREY



Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, LONDON, N.W.1.

INSTITUTED 1822. INCORPORATED BY ROYAL CHARTER, 1880.

Patrons:

HIS MAJESTY THE KING.

HER MAJESTY THE QUEEN.

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

H.R.H. THE PRINCESS LOUISE (DUCHESS OF ARGYLL).

President: H.R.H. The Duke of Connaught and Strathearn, K.G.

Principal: Sir John B. McEwen, M.A., D.Mus. Oxon., LL.D.

6^{D.}

OPERA PERFORMANCES

BY THE

STUDENTS

OF THE

ROYAL ACADEMY OF MUSIC

1935

Opera produced by

GEOFFREY DUNN, A.R.A.M.

Conductor:

JOHN BARBIROLI, F.R.A.M.

Extracts from the Rules made by the Lord Chamberlain.

1. The name of the actual and responsible Manager of the Theatre must be printed on every play bill.
2. The public can leave the Theatre at the end of the performance by all exit and entrance doors.
3. The safety curtain must be lowered and raised in the presence of each audience.
4. All gangways, passages and staircases must be kept free from chairs or any other obstructions whether permanent or temporary.
5. Persons must not be allowed to stand or sit in any of the gangways intersecting seating, and standing can only be permitted in the gangways at the side of the seating, where there are no steppings.
6. Sufficient space must be left in gangways where standing is permitted for persons to pass easily to and fro and to have free access to the exits.



ROYAL ACADEMY OF MUSIC

YORK GATE, MARYLEBONE ROAD, N.W.1.

OPERA PERFORMANCES

BY THE

STUDENTS

OF THE

ROYAL ACADEMY OF MUSIC
1935

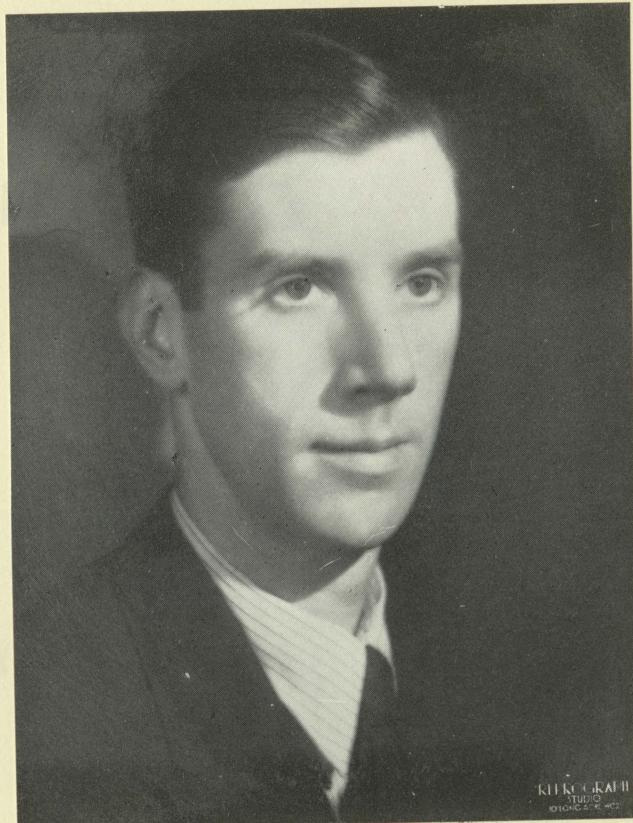
“THE MASTERSINGERS OF NUREMBERG”

Wagner.

On Wednesday, Thursday, Friday and Saturday, 17th, 18th, 19th and
20th July

at 7.0 p.m.

THE ROYAL ACADEMY OF MUSIC OPERA ORCHESTRA



GEOFFREY DUNN, A.R.A.M.



FLORA M. FAIRBAIRN



CHALMERS BURNS, A.R.A.M.

“The Mastersingers of Nuremberg”

LIBRETTO AND MUSIC BY RICHARD WAGNER.

CASTS:

	Wednesday, 17th July.	Thursday, 18th July.	Friday, 19th July.	Saturday, 20th July.
HANS SACHS (Shoemaker)	CLIFFORD DERI.	GEORGE SYLVESTER.	THOMAS WILLIAMS.	GEORGE SYLVESTER.
VEIT POGNER (Goldsmith)	PHILIP HATTEY.	BRUCE CLARK.	WILLIAM GRANT.	BRUCE CLARK.
KUNZ VOGELGESANG (Furrier)	EDWARD CROWTHER.	ROY DEVEREUX.	ROY DEVEREUX.	ROY DEVEREUX.
KONRAD NACHTIGALL (Tinsmith)	GEORGE PRANGNELL.	GEORGE PRANGNELL.	GEORGE PRANGNELL.	GEORGE PRANGNELL.
SIXTUS BECKMESSER (Town Clerk)	HAROLD CHILD.	ROBERT ALVA.	HAROLD CHILD.	ROBERT ALVA.
FRITZ KOTHNER (Baker)	ERNEST DAVIES.	RODERICK JONES.	RODERICK JONES.	ERNEST DAVIES.
BALTHASER ZORN (Pewterer)	LESLIE DAWSON.	LESLIE DAWSON.	LESLIE DAWSON.	LESLIE DAWSON.
ULRICH EISSLINGER (Grocer)	GEORGE MILAN.	GEORGE MILAN.	GEORGE MILAN.	GEORGE MILAN.
AUGUSTIN MOSER (Tailor)	ROY DEVEREUX.	LIDDELL PEDDIESON.	LIDDELL PEDDIESON.	LIDDELL PEDDIESON.
HERMANN ORTEL (Soapboiler)	GEORGE KIMM.	GEORGE KIMM.	GEORGE KIMM.	GEORGE KIMM.
HANS SCHWARZ (Stocking-weaver)	HUGH HERRON.	HUGH HERRON.	HUGH HERRON.	HUGH HERRON.
HANS FOLTZ (Coppersmith)	ALFRED CARR.	ALFRED CARR.	ALFRED CARR.	ALFRED CARR.
WALTHER VON STOLZING (a young Knight from Franconia).	MAX OLDAKER.	MAX OLDAKER.	HENRY FOSTER.	EDWARD CROWTHER.
DAVID (Sachs' Apprentice)	JOHN LEWIS.	BERNARD LEWIS.	JOHN LEWIS.	BERNARD LEWIS.
eva (Pogner's Daughter)	MAHRY DAWES.	SHEILA MORANT.	JANET HAMILTON-SMITH.	MAHRY DAWES.
MAGDALENA (Eva's Nurse)	AILS NICOL.	VERA RAE-STEVENS.	EDITH JUSTER.	ALISON REID.
NIGHTWATCHMAN	RODERICK JONES.	WILLIAM GRANT.	GEORGE PRANGNELL.	GEORGE PRANGNELL.

APPRENTICES.

Elizabeth Clough, Muriel Hill, Olive Jackson, Glenys Jones, Megan Jones, Dorothy Langmaid, Margaret Mason, Kathleen Nelthropp, Nance Oldham, Rhoda Purhouse, Cynthia Rawson, Esther Salaman, Kathleen Tansley, Frida Taylor, Yolanda Thaddeus, Mari Westerman, Florence Woodrow, Bettine Young.

CHORUS OF GUILDS, PEOPLE, NEIGHBOURS, JOURNEYMEN, TRUMPETERS AND DRUMMERS.

Marjorie Adams, Constance Auger, Florence Bew, Margaret Blow, Jean Boon, Joan Brown, Dorothy Chapman, Irene Chambers, Vera Dumain, Sheila Ewart, Pamela Flower, Margaret Gilbert, Laura Gorton, Brenda Griffith, Etta Harry, Ethel Holgate, Arline King, Suzanne Lane, May Lavin, Alicia Langham, Joan Lennard, Mary Lowe, Elsie Matthews, Madeline Netter, Constance Nicholls, Hilda Osbourn, Dorothy Paynter, Doris Quinlan, Dilys Rees, Joyce Reid-Jones, Ada Ridpath, Nicole Sauvage, Mabel Short, Mary Tannock, Irene Turner, Rachel Wainwright, Irene Warrington, Gwendolen Watts, Thelma Weeks, Constance White, Gladys White, Betty Woodhead.

BALLET.

(UNDER THE DIRECTION OF MISS FLORA M. FAIRBAIRN.)

Joan Brown, Elizabeth Clough, Sheila Ewart, Margaret Gilbert, Muriel Hill, Alicia Langham, Theresa Melglw, Kathleen Nelthropp, Rhoda Purhouse, Cynthia Rawson, Dilys Rees, Joyce Reid-Jones, Lili Roggensinger, Irene Warrington, Gwendolen Watts, Mari Westerman, Bettine Young.

CONDUCTOR	JOHN BARBIROLI, F.R.A.M.
OPERA PRODUCED BY	GEOFFREY DUNN, A.R.A.M.
CHORUS MASTER	CHALMERS BURNS, A.R.A.M.
STAGE MANAGERS	{ ALISON REID. JOAN TRIBE. BERNARD LEWIS.
ACCOMPANISTS	{ MYERS FOGGIN, A.R.A.M. FLORA BRERETON. PHYLLIS SPURR.

The action takes place in Nuremberg about the middle of the Sixteenth Century.

ACT I.	THE INTERIOR OF ST. KATHERINE'S CHURCH.
ACT II.	IN THE ALLEY IN FRONT OF THE HOUSES OF SACHS AND POGNER.
ACT III. (Scene I.)	SACHS' WORKSHOP.
(Scene II.)	AN OPEN MEADOW BY THE PEGNITZ.



JOHN BARBIROLI, F.R.A.M.



PRINCIPALS



APPRENTICES

The Royal Academy of Music Opera Orchestra

FIRST VIOLINS.

Flavelle, Winifred.
Silverman, Edward.
Appleton, William.
Brickman, Lebah.
Chasey, Albert.
Findlay, Mary G.
Latutin, Simmon.
Lavers, Marjorie.
Little, Katharine.
Phillips, Constance.
Rosenheim, Samuel.
Spier, Irene.
Thomson, Douglas.
Waterhouse, William.

SECOND VIOLINS.

Nemish, Eugene.
Mernick, Woolf.
Compagnoni, Lorna.
English, Antony.
Felmingham, Richard.
Greenwood, Henry.
Hunn, Raymond.
Jezard, John.
Lyons, Peggy.
Masters, Robert.
Solloway, John.
Whistler, John.

VIOLAS.

*Grainger, Eileen.
Townshend, Jacqueline.
Cooper, Margery.
Euler, Josephine.
Jackson, Elza.
Mutter, Gordon.
Risius, Rudolf.
White, Helga.

VIOLONCELLOS.

Beavan, Peter H.
McCarthy, Eileen.
Booth, Esmé.
Elphick, Edna.
Joseph, Vivian.
Rapaport, Dulce.
Sack, Joseph.
Taylor, Muriel.

DOUBLE BASSES.

†Winterbottom, Charles.
§Sterling, H. Samuel.
Fairfax, Margaret.
*Greenish, Doris.

FLUTES.

*†Stainer, Charles.
Bonner, Betty.
Risius, Conrad.

PICCOLO

*†Stainer, Charles.

OBOES.

†Whittaker, Alec.
Butterworth, John.
Keane, Madeline L.

CLARINETS.

Robins, Frederick J.
Gibbs, Richard.

BASSOONS.

*Vinter, Gilbert.
*Penn, Alfred.

HORNS.

*Gray, R. Vivian.
*Chipchase, E. A.
§Knapp, H.
§Smith, George W.

TRUMPETS.

*†Solomon, John.
Podolsky, Leopold.
Ellison, Sidney.

STAGE TRUMPETS.

§Wild, Harry.
§Cozens, S.
§Organ, W.
Ellison, Sidney.

TROMBONES.

†Langston, Sidney.
§Garvin, A. T.

BASS TROMBONE.

*Coleman, W. H.

TUBA.

§Chater, J. T.

TIMPANI.

§Hards, Charles.

PERCUSSION.

Marshall, B. Haigh.
Harper, Marjorie.
Odgear, Peggy.
Scott, Shirley.

STAGE SIDE DRUMS.

Odgear, Peggy.
Scott, Shirley.

HARP.

*†Mason, Gwendolyn.

ORGAN.

Richardson, Arnold.

* Ex-Student. † Professor. § Specially Engaged.

“The Mastersingers of Nuremberg”

SYNOPSIS OF THE STORY:

ACT I.

As the curtain rises, Eva and Magdalena are seen amongst the congregation at the Service in the Church. Walther stands apart, his eyes fixed on Eva, who frequently turns towards him with mute gestures. After the hymn is sung, the congregation disperses. Walther, carried away by his love for Eva, boldly asks her if she is betrothed. Magdalena and Eva then explain that the latter's father has decided to marry Eva to the Mastersinger who, on the following day (Midsummer Day), shall be adjudged the best singer. Eva tells Walther that she will choose no one but him. Magdalena thereupon asks David, her sweetheart, to instruct Walther in the art of singing. Left alone with Walther, David explains the many rules and difficulties in singing according to the laws of the Guild, without knowledge of which Walther cannot hope to attain the rank of Mastersinger.

In the meantime, various Apprentices have entered, teasing David as they erect the Marker's box for the Song Trial.

Pogner then appears with Beckmesser, the crafty Town Clerk, the latter also hoping to win Eva's hand. Pogner and Walther exchange cordial greetings, Walther explaining that he wants to join the Guild of Mastersingers. The Mastersingers arrive by degrees and Kothner calls out their names. Pogner then announces his intentions in regard to Eva, the Masters praising him for his generous mind. A discussion follows in which Beckmesser shows his prejudices. At Pogner's invitation, Walther makes a re-appearance. He sings a song in which he tells how his art was taught him by the famous old Mastersinger, Sir Walter of the Vogelweid. This song, new in idiom, sounds strange to the ears of the Mastersingers. It is agreed, however, that Walther shall sing a Trial Song. After Kothner has read the quaint academic rules of singing from the Tabulature, Beckmesser, chosen to judge the singing, takes his place in the Marker's box.

Walther's Trial Song—an ecstatic song of Spring and Love—is condemned by all the Masters except Sachs and Pogner, Beckmesser noisily marking the faults on a slate. Sachs intervenes in support of Walther's candidature, warmly denouncing Beckmesser's dishonesty of purpose. He insists that Walther shall be heard to the end of his song. The continuation creates an uproar and the Act ends with the Masters voting the rejection of Walther.

ACT II.

The Apprentices are seen hanging garlands in honour of the Feast of St. John on the morrow, whilst Magdalena asks David for news of Walther. The gibes of the Apprentices ratt'e David. Sachs pushes him indoors; Pogner then appearing with Eva—anxious for news of Walther's fate. When Pogner has gone, Magdalena suggests asking Sachs, also warning Eva that Beckmesser is coming to serenade her. Sachs appears at the door of his house, his thoughts preoccupied with the beauty of Walther's song, and his senses charmed with the scent of the elder on this lovely summer evening. Eva comes to him guardedly seeking news of Walther, finally bursting into tears as Sachs (who is himself very fond of Eva) shows his impatience at the trouble Walther has caused that morning. Eva asks Magdalena to change places and clothes with her and appear at the window during Beckmesser's serenade. Walther now comes to Eva. They plan an elopement—Eva deciding to wear Magdalena's cloak. Sachs overhears them. After the decrepit old Nightwatchman has passed by, Sachs prevents their running away by flooding the alley with a light from his window that strikes across their only way of escape. The lovers hide in the shadow of the lime tree by Pogner's house. Beckmesser now arrives. As he is about to sing his serenade, Sachs begins a noisy song as he hammers the shoes he is making for Beckmesser. The latter is distraught. He sees the window opened and mistakes Magdalena for Eva. Eventually quiet is restored, Beckmesser being allowed to sing his serenade whilst Sachs acts as “Marker.” An absurd situation is created, Beckmesser's faults in the serenade being registered by Sachs with hammer-blows on the shoes. Beckmesser gets crazed with the continual interruptions. David, from the window above Sachs' workshop, imagines Beckmesser to be serenading Magdalena. He rushes downstairs and sets on Beckmesser. The noise provokes a general street row. At the height of the fighting the Nightwatchman's horn is heard and the frightened people rush home to their beds. Sachs kicks David indoors, taking Walther with him, whilst Eva, half-fainting, is taken to her own house. The nervous Nightwatchman now appears and the curtain falls on the deserted alley.

ACT III. (Scene 1.)

Sachs is discovered reading as David, afraid of punishment for his share in last night's row, brings in a basket of food and flowers, hoping thereby to placate his master. Eventually Sachs is left alone to sing the monologue “Craze, craze!” in which he philosophises about the impish sprite of Romance—a “Kobold”—who plays such a part in the fashioning of all lives and deeds. Walther enters, telling Sachs that he has dreamt a song “of beauty rare.” He sings it, Sachs taking it down on paper. Beckmesser, lame and bruised with his beating, steals into the empty room, sees the poem in Sachs' writing, and pockets it just as Sachs reappears. He accuses Sachs of duplicity, but is assured that the latter does not intend to sing at the Tournament. Sachs gives the poem to Beckmesser, who sees an opportunity of profiting by the gift. Beckmesser leaves in

“The Mastersingers of Nuremberg”

SYNOPSIS OF THE STORY.—*continued.*

high spirits, hoping to win Eva by singing his own music to what he imagines to be a fine poem by Sachs. Eva visits Sachs on the pretence of having trouble with her shoes. Whilst Sachs is altering one of them, Walther appears and sings the third verse of his Dream Song. Overcome with her emotion, Eva thanks Sachs for his generous friendship, whilst the latter alludes to his own love for Eva in a reference to the tragic fate of Tristan and Isolde and the woeful plight of the old King Mark. The tension is broken by the appearance of Magdalena and David, both dressed for the Tournament. Sachs makes David a journeyman and then christens Walther's song, calling it “the Mode of the Morning Dream Story.” The famous quintet follows—the most eloquent piece of lyrical music ever penned by any composer.

ACT III. (Scene 2.)

The scene now changes to the banks of the River Pegnitz, where a great crowd welcomes the Guilds of Shoemakers, Tailors, and Bakers. Gaily attired maidens arrive from Furth and dance with the Apprentices. The Mastersingers appear, headed by Kothner—Eva on the arm of Pogner, Beckmesser limping behind. All sing the “Awake” Chorus in honour of their great favourite Sachs. The Song Trial begins with Beckmesser. With failing memory he sings a nonsensical version of the poem obtained from Sachs, to the great amusement of the crowd. Beckmesser breaks into a fury, telling them that Sachs wrote the song. Sachs explains, calling Walther to bear witness to the real authorship of the song, which the latter does in the well-known “Prize-Song.” The people listen with increasing admiration, and at the end Eva places a laurel wreath on Walther's head. After a momentary hesitation, Walther accepts the medal of “King David,” thereby being acknowledged as a Master singer. Eva takes the laurel wreath from Walther and places it on Sachs' head. The opera then ends with triumphant music from everyone in praise of Hans Sachs, the Cobbler-Poet of Nuremberg.

THE DOORS WILL BE CLOSED DURING EACH ACT.

Interval of Fifteen Minutes between each Act.



Royal Academy of Music

OPERA.

The study of Opera is carried on in the Royal Academy of Music as an adjunct to the training of Singers, all of whom are expected to take part in this work.

The Course of Study comprises lessons in Singing, Stage Gesture, Stage-Craft and Diction, Dancing and General Musicianship. Special Operatic Rehearsal Classes are held under the direction of Miss ISOBEL McLAREN, A.R.A.M., and Mr. GEOFFREY DUNN, A.R.A.M., and Informal Rehearsals take place frequently in the Duke's Rehearsal Theatre. The object of these Classes is to enable every properly qualified student to gain experience in all kinds of rôles—principal and secondary.



ROYAL ACADEMY OF MUSIC

FOUNDATION.

THIS Royal and National Institution was founded in the year 1822 through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, and commenced its public work in 1823 under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual subscription of one hundred guineas.

OBJECTS.

The objects of the Academy, as set forth in its Charter, are "to promote the cultivation of the science of music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof," and by a Supplementary Charter granted November 29th, 1910, the privileges of the Institution were extended so as "to do all and all manner of acts and things whatsoever and wheresoever which shall be necessary for or conducive to the effecting or carrying out the objects of the Royal Academy of Music or which the Board of Directors thereof shall in their discretion consider necessary."

HISTORY.

Shortly after the opening of the Academy, His Majesty King George IV. further evinced his interest in the School by granting it a Royal Charter on June 23rd, 1830. His successors, King William IV., Queen Victoria, and King Edward VII., were also Patrons of the Academy, and continued the pecuniary contribution to its funds.

As Prince and Princess of Wales, Their late Majesties King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in the year 1897, and the present Sovereign, His Majesty King George V., with his Consort, Queen Mary, have indicated their interest in the institution by heading the list of Royal Patrons.

On the lamented death of the President, H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

Of the large number who, during the hundred odd years' life of the Academy, have received their training within its walls, many have attained to positions of eminence and distinction, not only in the British Empire, but in all parts of the world.

6^o



The one I forgot
last time
(Please keep)
for me

Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W.1

FORTNIGHTLY CONCERT

DUKE'S HALL

WEDNESDAY, 2nd OCTOBER, 1935,

at 8 p.m.

749
10

NO REPETITION OF A PIECE, OR RECALL OF A PERFORMER, IS ALLOWED AT THESE MEETINGS

THESE PRIVATE MEETINGS ARE A PART OF THE EDUCATIONAL COURSE, AND ARE INTENDED TO ENABLE THE PROFESSORS TO OBSERVE THE GENERAL WORKING OF THE ACADEMY, AND TO PROMOTE THE INTEREST OF THE PUPILS IN EACH OTHER'S PROGRESS. THE PERFORMANCES CHALLENGE NO PUBLIC CRITICISM, AND VISITORS WHO ARE PRESENT ARE EXPECTED TO HEAR THEM WITH INDULGENCE

THE DOORS WILL BE CLOSED DURING EACH PIECE

THOSE HAVING TO LEAVE ARE REQUESTED TO DO SO BETWEEN THE PIECES AND NOT DURING THE PERFORMANCE.

N.B.—Students are expected not to show courtesy to their Fellow-Students by leaving before the end of the Programme

PROGRAMME

VARIATIONS on a Theme by Paganini (Selection) Op. 35—Pianoforte

GWENDOLINE BROWNE

[*Brahms*] HAROLD CRAXTON, HON. R.A.M.

[Henderson Scholar]

SONATA No. 2 in B minor (5th, 6th & 7th movements)—Violin Bach

Sarabande (Unaccompanied)

Double

Tempo di Bourree

MARJORIE LAVERS

ROWSBY WOOF, F.R.A.M.

ARIA—“All hail thou dwelling pure and Holy” (Faust) Gounod

JOHN FULLARD

Accompanist: Guy Jonson

Fred Walker Scholar, Sept., 1935

A SONATA MOVEMENT in B flat minor (MS.)—Pianoforte

MANUEL FRENKEL

[*Manuel Frenkel* †

[Student]

MINIATURE STRING QUARTET in A minor Adam Carse*

WILLIAM WATERHOUSE (1st Violin)

[Associated Board Exhibitioner]

SAMUEL ARONOWITZ (2nd Violin)

AUBREY APPLETON (Viola)

[Ada Lewis Scholar]

JOYCE COHEN (Violoncello)

[Ada Lewis Scholar]

WILLIAM ALWYN, A.R.A.M.

VIVIAN LANGRISH, F.R.A.M.

HERBERT WITHERS, F.R.A.M.

SONGS { “Death and the Maiden” Schubert “Gretchen at the spinning-wheel” }

RUTH PERRY

Accompanist: Gwendolyn Reiche

Tuer Scholar, Sept., 1935

INTERVAL OF FIVE MINUTES

TRIO in C minor (1st movement)—MS. Gwendoline Browne † THEODORE HOLLAND, F.R.A.M.

Allegro ma non troppo—molto cantabile

[Student]

EDWARD SILVERMAN (Violin)

[Ada Lewis Scholar]

JOYCE COHEN (Violoncello)

[Ada Lewis Scholar]

GWENDOLINE BROWNE (Pianoforte)

HERBERT WITHERS, F.R.A.M.

32 VARIATIONS in C minor—Pianoforte Beethoven

HOPE HAZELTON

ERIC GRANT, F.R.A.M.

SONG—“Arise, ye subterranean winds” Purcell

TREVOR ANTHONY

George Mence Smith Scholar, Sept., 1935

Accompanist: D. Roderick Jones

“JARDINS SOUS LA PLUIE”—Pianoforte Debussy

MERLE CUNNINGHAM

[Associated Board Exhibitioner]

YORK BOWEN, F.R.A.M.

ALLEMANDE, SARABANDE & GIGUE from Suite in E flat Bach

Violoncello—(Unaccompanied)

JOYCE COHEN

[Ada Lewis Scholar]

DOUGLAS CAMERON, F.R.A.M.

ROMANCE in F sharp, Op. 28, No. 2—Pianoforte Schumann

MARY USSHER

EGERTON TIDMARSH, A.R.A.M.

* EX-STUDENT

† SECOND STUDY

CHAPPELL CONCERT GRAND PIANOFORTE



Royal Academy of Music, YORK GATE, MARYLEBONE ROAD, N.W.1

THE R.A.M. NEW MUSIC SOCIETY

INVITATION CONCERT

OF

MODERN CHAMBER MUSIC

DUKE'S HALL

On THURSDAY, 10th OCTOBER, 1935,
at 5.30 p.m.

THIS PROGRAMME ADMITS TO THE CONCERT

THE DOORS WILL BE CLOSED DURING EACH PIECE

THOSE HAVING TO LEAVE ARE REQUESTED TO DO SO BETWEEN THE PIECES AND NOT DURING THE PERFORMANCE.

PROGRAMME

SONATINA for Violin and Pianoforte (1934) William Alwyn

Allegro e grazioso

Adagio

Vivace

ELsie OWEN (*Violin*)

HARRY ISAACS (*Pianoforte*)

PRELUDE, ARIOSO, FUGHETTE (1933) Arthur Honegger

(*Sur le nom de Bach*)

VALSE from "L'Eventail de Jeanne" (1929) } Jacques Ibert

FRANÇAISE (1928) }

ELOGE DES GAMMES (1934)

PRESTO in B flat (1934)

BADINAGE (1935)

CAPRICE from the Finale of "Bal Masque" (1932) }

Francis Poulenc

JEHANNE CHAMBARD (*Pianoforte*)

SYMPHONY in G (1932) Leo Sowerby

Very broadly

Fast and sinister

Passacaglia

G. D. CUNNINGHAM (*Organ*)

CHAPPELL CONCERT GRAND PIANOFORTE

The next concert of the

R.A.M NEW MUSIC SOCIETY

will be given on

Thursday, 21st November, 1935, at 5.30 p.m.



Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W.1

FORTNIGHTLY CONCERT

DUKE'S HALL

WEDNESDAY, 16th OCTOBER, 1935,

at 8 p.m.

NO REPETITION OF A PIECE, OR RECALL OF A PERFORMER, IS ALLOWED AT THESE MEETINGS

THESE PRIVATE MEETINGS ARE A PART OF THE EDUCATIONAL COURSE, AND ARE INTENDED TO ENABLE THE PROFESSORS TO OBSERVE THE GENERAL WORKING OF THE ACADEMY, AND TO PROMOTE THE INTEREST OF THE PUPILS IN EACH OTHER'S PROGRESS. THE PERFORMANCES CHALLENGE NO PUBLIC CRITICISM, AND VISITORS WHO ARE PRESENT ARE EXPECTED TO HEAR THEM WITH INDULGENCE

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N.B.—Students are expected not to show courtesy to their Fellow-Students by leaving before the end of the Programme

TRIO in B flat, Op. 11 (1st movement)	Beethoven
Allegro con brio	PHYLLIS LAVERS (Pianoforte)
	MARJORIE LAVERS (Violin)
	VERA LAVERS (Violoncello)
SONGS { "Raptures" } MSS.....	Diana Fox †
" The Moon "	[Student]
ALICE LANGHAM	WILLIAM ALWYN, A.R.A.M.
Accompanist: Stella Goodger	EVELYN LANGSTON, F.R.A.M.
SONATA in F minor, Op. 5 (2nd movement)—Pianoforte.....	Brahms
Andante. Andante espressivo	NANCY WEIR
	HAROLD CRAXTON, HON. R.A.M.
SONATA in E (1st & 2nd movements)—Violin	Handel
Adagio	PEGGY ODGEAR
Allegro	Accompanist: James Walker
SONGS { "An die Nachtigall", Op. 46, No. 4 }	Brahms
"Ständchen", Op. 106, No. 1	MARGARET TIBBETTS
	Accompanist: Daphne Cockburn
	S. PITT SOPER, F.R.A.M.
FUGAL PRELUDE for Four Violins (MS.)	Edward Silverman †
EDWARD SILVERMAN	ROBERT MASTERS
[Ada Lewis Scholar]	[Student]
DOUGLAS THOMSON	EUGENE NEMISH
[Associated Board Exhibitioner]	
	ARTHUR HINTON, F.R.A.M.
	HERBERT WITHERS, F.R.A.M.
INTERVAL OF FIVE MINUTES	
THREE INDIAN DANCES (MS.)	Lois Henderson
A Forest Idyll—Childrens' Dance—Warriors' Dance	[Lionel Monckton Scholar]
BETTY BONNER } (Flutes)	WILLIAM WATERHOUSE }
CONRAD RISIUS }	[Associated Board Exhibitioner] Violins
LUCY KEANE (Oboe & Cor Anglais)	SAMUEL ARONOWITZ }
RUDOLF RISIUS (Timpani)	AUBREY APPLETON (Viola)
PEGGY ODGEAR (Percussion)	[Ada Lewis Scholar]
AUDREY BAYLY (Harp)	JOYCE COHEN (Violoncello)
[Ada Lewis Scholar]	MARGARET FAIRFAX (Double Bass)
Conductor : HERBERT WITHERS, F.R.A.M.	
LA CATHÉDRALE ENGLOUTIE } Pianoforte	Debussy
ETUDE POUR LES CINQ DOIGTS }	
JEAN BRIGGENSHAW	VIVIAN LANGRISH, F.R.A.M.
SONGS { "Der Lindenbaum" Op. 89, No. 5 }	Schubert
"Der Doppelgänger"	
"Aufenthalt"	
PHILIP HATTEY	JOHN BOOTH HON. R.A.M.
Accompanist : Phyllis Spurr	
SONATA No. 1 in G minor (1st & 4th movements)—Violin	Bach
Adagio	(unaccompanied)
Presto	LESLIE HATFIELD
	[Ada Lewis Scholar]
BALLADE in F minor, Op. 52—Pianoforte	Chopin
AUDREY GRAY	HAROLD CRAXTON, HON. R.A.M.
[Ada Lewis Scholar]	

† SECOND STUDY

CHAPPELL CONCERT GRAND PIANOFORTE



Royal Academy of Music, YORK GATE, MARYLEBONE ROAD, N.W.1

Practice VIOLIN RECITAL

by pupils of

ARTHUR CATTERALL,
Hon. R.A.M.

LECTURE HALL

SATURDAY, 26th OCTOBER, 1935,
at 3 p.m.

THIS PROGRAMME ADMITS TO THE RECITAL

NO REPETITION OF A PIECE, OR RECALL OF A PERFORMER, IS ALLOWED AT THESE MEETINGS

THESE PRIVATE MEETINGS ARE A PART OF THE EDUCATIONAL COURSE, AND ARE INTENDED TO ENABLE THE PROFESSORS TO OBSERVE THE GENERAL WORKING OF THE ACADEMY, AND TO PROMOTE THE INTEREST OF THE PUPILS IN EACH OTHER'S PROGRESS. THE PERFORMANCES CHALLENGE NO PUBLIC CRITICISM, AND VISITORS WHO ARE PRESENT ARE EXPECTED TO HEAR THEM WITH INDULGENCE

THE DOORS WILL BE CLOSED DURING EACH PIECE

N.B.—Students are expected not to show courtesy to their Fellow-Students by leaving before the end of the Programme

PROGRAMME

CONCERTO in F for 3 Violins
Vivaldi

JOHN JEZARD
 ARTHUR WATERS-LEAVINS
 [Charles Oldham Scholar]
 THOMAS COOK

SONATA in A
Handel

OLIVE ZORIAN

MEDITATION, in B minor, Op. 42
Tchaikovsky

AUDREY CATTERALL

POLONAISE No. 2, in A, Op. 21
Wieniawski

THOMAS COOK

THREE DANCES
Max Bruch

- (a) Song of the Prisoner
- (b) Swedish Dance
- (c) Russian Song and Dance

MARY GEORGE

[Associated Board Exhibitioner]

SYMPHONIE ESPAGNOLE, Op. 21 (4th & 5th movements)
Lalo
Andante
Rondo. Allegro

ARTHUR WATERS-LEAVINS

[Charles Oldham Scholar]

CONCERTO in E minor, Op. 64
Mendelssohn
Allegro molto appassionato
Andante
Allegro non troppo—Allegro molto vivace
1st movement—ANTONY ENGLISH

2nd & 3rd movements—JOHN JEZARD

 Accompanists :— NANCY WEIR, ERIC BELL, & GERALD GOVER

 STROHMEINGER GRAND PIANOFORTE



Royal Academy of Music, YORK GATE, MARYLEBONE ROAD, N.W.1

Practice SONG & PIANOFORTE RECITAL

by
ETTA HARRY & MARY TANNOCK

LECTURE HALL

*SATURDAY, 2nd NOVEMBER, 1935,
at 3 p.m.*

THIS PROGRAMME ADMITS TO THE RECITAL

NO REPETITION OF A PIECE, OR RECALL OF A PERFORMER, IS ALLOWED AT THESE MEETINGS

THESE PRIVATE MEETINGS ARE A PART OF THE EDUCATIONAL COURSE, AND ARE INTENDED TO ENABLE THE PROFESSORS TO OBSERVE THE GENERAL WORKING OF THE ACADEMY, AND TO PROMOTE THE INTEREST OF THE PUPILS IN EACH OTHER'S PROGRESS. THE PERFORMANCES CHALLENGE NO PUBLIC CRITICISM, AND VISITORS WHO ARE PRESENT ARE EXPECTED TO HEAR THEM WITH INDULGENCE

THE DOORS WILL BE CLOSED DURING EACH PIECE

N.B.—Students are expected not to show courtesy to their Fellow-Students by leaving before the end of the Programme

PROGRAMME

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PIANOFORTE SOLO :— PRELUDE and FUGUE in A minor *Bach—Liszt*
MARY TANNOCK

SONGS— “I attempt from love’s sickness to fly” *Purcell*
“Lungi dal caro beue” *Secci—arr : A.L.*
RECIT— “See, she blushing turns her eyes” } *Purcell*
ARIA — “Hymen haste, thy torch prepare” } *Purcell*
ETTA HARRY

PIANOFORTE SOLOS :—

INTEREZZO in E minor, Op. 116, No. 6 } *Brahms*
BALLADE in G minor, Op. 118, No. 3 }
GAVOTTE in F sharp minor, Op. 32, No. 3 *S. Prokofiev*
MARY TANNOCK

FOLK SONGS :—

- (a) “Blow away the morning dew”
- (b) “Sledburn Fair” (unaccompanied)
- (c) “Strawberry Fair”
- (d) “Mowing the barley”

ETTA HARRY

FOUR OLD ENGLISH SONGS—at the Pianoforte *Eric Coates*
(a) “Orpheus with his lute”
(b) “Under the greenwood tree”
(c) “Who is Sylvia ?”
(d) “It was a lover and his lass”
ETTA HARRY

PIANOFORTE SOLOS :—

J'EUX D'EAU *M. Ravel*
LIEBESLEID *S. Rachmaninov—arr : Kreisler*
MARY TANNOCK

SONGS :—

- (a) “Do not go my love” *Richard Hageman*
- (b) “So we’ll go no more a-roving” *Maude V. White*
- (c) “O that it were so” *Frank Bridge*

ETTA HARRY

Accompanist : Gwen Lea-Dennis

CHAPPELL CONCERT GRAND PIANOFORTE



Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.1.

PATRONS—

HIS MAJESTY THE KING
HER MAJESTY THE QUEEN

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.
H.R.H. THE PRINCESS LOUISE (DUCHESS OF ARGYLL)

President : H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

Principal : Sir JOHN B. McEWEN, M.A., D.Mus. Oxon., F.R.A.M., F.R.C.M.

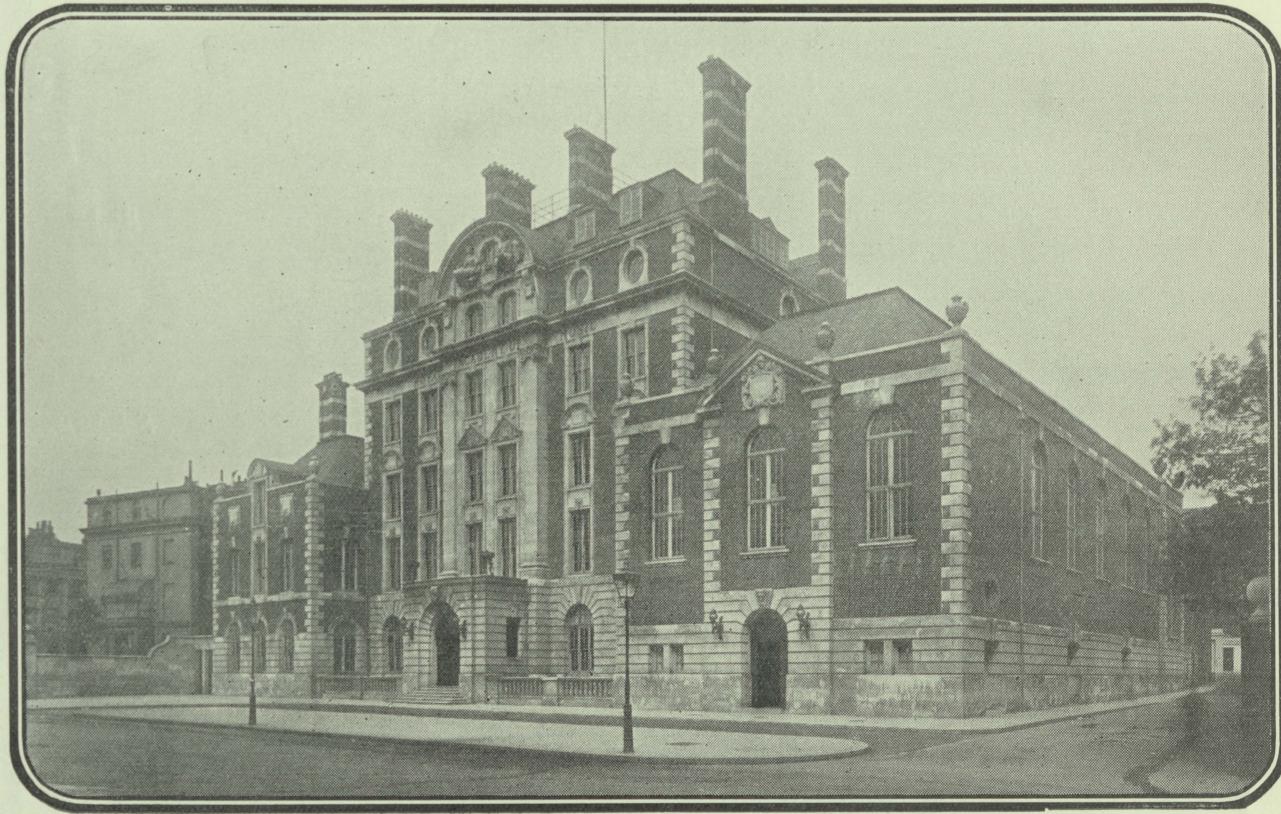


PHOTO BY ALEX. CORBETT

STUDENTS' CHAMBER CONCERT DUKE'S HALL

Monday, 4th November, 1935, at 3 p.m.

PROGRAMME

TRIO in B flat, Op. 11 (1st movement) Beethoven

Allegro con brio

PHYLLIS LAVERS (Pianoforte)
MARJORIE LAVERS (Violin)
VERA LAVERS (Violoncello)

SONATA in F minor, Op. 5 (2nd movement) Brahms

Andante. Andante espressivo

NANCY WEIR

SONGS { "Der Lindenbaum", Op. 89, No. 5
"Der Doppelgänger"
"Aufenthalt" } Schubert

PHILIP HATTEY
Accompanist : Phyllis Spurr

ALLEMANDE, SARABANDE & GIGUE from Suite in E flat—Violoncello (unaccompanied) ... Bach
JOYCE COHEN §

LA CATHÉDRALE ENGLOUTIE { Pianoforte Debussy
ETUDE POUR LES CINQ DOIGTS }
JEAN BRIGGENSHAW

INTRODUCTION & ALLEGRO for 2 Violins & Pianoforte (MS.) ... Patrick E. Smerdon-Piggott §§
EDWARD SILVERMAN § (1st Violin) [Student]
EUGENE NEMISH ‡ (2nd Violin)
DOROTHY PEACOCK (Pianoforte)

INTERVAL OF FIVE MINUTES

THREE INDIAN DANCES (MS.)

- (a) *A Forest Idyll*
- (b) *Childrens' Dance*
- (c) *Warriors' Dance*

Lois Henderson 
[Student]

WILLIAM WATERHOUSE  Violins
SAMUEL ARONOWITZ 
AUBREY APPLETON  (Viola)
JOYCE COHEN  (Violoncello)
MARGARET FAIRFAX (Double Bass)

BETTY BONNER  Flutes
JOAN WALKER 
LUCY KEANE (Oboe & Cor Anglais)
RUDOLF RISIUS (Timpani)
PEGGY ODGEAR (Percussion)
AUDREY BAYLY  (Harp)

Conductor: **HERBERT WITHERS**, F.R.A.M.

SONGS { "How fair this spot", Op. 21, No. 7
"Midsummer nights", Op. 14, No. 5 }

Rachmaninov

ALISON REID

Accompanist: Phyllis Spurr

FUGAL PRELUDE for four violins (MS.)

EDWARD SILVERMAN 
DOUGLAS THOMSON
ROBERT MASTERS **
EUGENE NEMISH 

Edward Silverman 
[Student]

SONGS { "A Blackbird singing"
"Beloved" }

Michael Head *

CYNTHIA RAWSON
Accompanist: Gwen Lea-Dennis

TRIO, K.498 (1st & 3rd movements)

Mozart

Andante JOYCE CHAPMAN (Pianoforte)
Rondo. Allegretto FREDERICK J. ROBINS (Clarinet)
AUBREY APPLETON  (Viola)

* Ex-Student

** Gowland Harrison Exhibitioner

† Second Study

†† John Stokes Scholar

‡ Associated Board Exhibitioner

§§ Macfarren Scholar

§ Ada Lewis Scholar

¶ Lionel Monckton Scholar

CHAPPELL CONCERT GRAND PIANOFORTE

ORI

L

ATSON REED

Accompanist: Phyllis Egan

NANCY WEIR

Accompanist: Phyllis Egan

John Mandelbaum, Co.

Costume: Lee Dugay-Clugier

"Aufstiege"

CHARLES THOMSON

ROBERT MARTINEZ

PHILIP HATTEY

Accompanist: Phyllis Egan

*book

"Galatea" (Booklet A) + EDGAR

PROGRAM

"Galatea" (Booklet B) + EDGAR

PROGRAM

"Galatea" (Booklet C) + EDGAR

PROGRAM

Accompanist: Phyllis Egan

PROGRAM

Pianoforte

Dimensions 6'2" x 10'2" *Ddusg*

PROGRAM



Royal Academy of Music, YORK GATE, MARYLEBONE ROAD, N.W.1

Practice VIOLIN & PIANOFORTE RECITAL

by

Katharine Little  Joyce Chapman

LECTURE HALL

*SATURDAY, 9th NOVEMBER, 1935,
at 3 p.m.*

THIS PROGRAMME ADMITS TO THE RECITAL

NO REPETITION OF A PIECE, OR RECALL OF A PERFORMER, IS ALLOWED AT THESE MEETINGS

THESE PRIVATE MEETINGS ARE A PART OF THE EDUCATIONAL COURSE, AND ARE INTENDED TO ENABLE THE PROFESSORS TO OBSERVE THE GENERAL WORKING OF THE ACADEMY, AND TO PROMOTE THE INTEREST OF THE PUPILS IN EACH OTHER'S PROGRESS. THE PERFORMANCES CHALLENGE NO PUBLIC CRITICISM, AND VISITORS WHO ARE PRESENT ARE EXPECTED TO HEAR THEM WITH INDULGENCE

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N.B.—Students are expected not to show courtesy to their Fellow-Students by leaving before the end of the Programme

PROGRAMME

SONATA No. 3, in E

Adagio

Allegro

Adagio ma non tanto

Allegro

Bach

KATHARINE LITTLE (Violin)

[Associated Board Exhibitioner]

JOYCE CHAPMAN (Pianoforte)

VIOLIN SOLOS:

(a) "SOUVENIR"

(b) "DANSE CHARACTERISTIQUE" }

Sibelius

KATHARINE LITTLE

[Associated Board Exhibitioner]

PIANOFORTE SOLOS:

(a) "NIGHT FANCIES"

(b) "HILL TUNE"

(c) "APRIL"

(d) "MERRY ANDREW" }

*B. J. Dale**

*Arnold Bax**

John Ireland

JOYCE CHAPMAN

SONATA in D minor, Op. 108

Allegro

Adagio

Un poco presto e con sentimento

Presto agitato

Brahms

KATHARINE LITTLE (Violin)

[Associated Board Exhibitioner]

JOYCE CHAPMAN (Pianoforte)

* EX-STUDENT

GROTRIAN STEINWEG GRAND PIANOFORTE



Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W.1

FORTNIGHTLY CONCERT

DUKE'S HALL

WEDNESDAY, 13th NOVEMBER, 1935,

at 8 p.m.

NO REPETITION OF A PIECE, OR RECALL OF A PERFORMER, IS ALLOWED AT THESE MEETINGS

THESE PRIVATE MEETINGS ARE A PART OF THE EDUCATIONAL COURSE, AND ARE INTENDED TO ENABLE THE PROFESSORS TO OBSERVE THE GENERAL WORKING OF THE ACADEMY, AND TO PROMOTE THE INTEREST OF THE PUPILS IN EACH OTHER'S PROGRESS. THE PERFORMANCES CHALLENGE NO PUBLIC CRITICISM, AND VISITORS WHO ARE PRESENT ARE EXPECTED TO HEAR THEM WITH INDULGENCE

THE DOORS WILL BE CLOSED DURING EACH PIECE

THOSE HAVING TO LEAVE ARE REQUESTED TO DO SO BETWEEN THE PIECES AND NOT DURING THE PERFORMANCE.

N.B.—Students are expected not to show courtesy to their Fellow-Students by leaving before the end of the Programme

PROGRAMME

CHORAL in A minor—Organ	César Franck	
HILDA SCOTT		G. D. CUNNINGHAM, F.R.A.M.
SONATA in A flat, Op. 110 (3rd & 4th movements)—Pianoforte		
Adagio, ma non troppo	[Beethoven	
Fuga. Allegro, ma non troppo		
MARGUERITE BOR ¶		VIVIAN LANGRISH, F.R.A.M.
QUARTET in D, Op. posth (1st movement)	Schubert	
Allegro	THOMAS COOK (1st Violin)	
ARTHUR WATERS-LEAVINS †† (2nd Violin)		HERBERT WITHERS, F.R.A.M.
ROBERT DOCKER (Viola)		
BARBARA LOYNES (Violoncello)		
SONGS { "Morning Hymn," Op. 46, No. 4	Henschel	
{ "The merry month of May".	Frederick Keel*	
GWENDOLEN WATTS		MARY WILSON, F.R.A.M.
Accompanist : Etta Harry		
"COUNTRY TUNE" { Pianoforte	Arnold Bax*	
"DANSE DU MEUNIER" {	M. de Falla	
GORDON OATES		FREDERICK MOORE, F.R.A.M.
QUINTET in F (in one movement)	S. Spain-Dunk*	
RICHARD M. GIBBS (Clarinet)		
WINIFRED FLAVELLE ** (1st Violin)		
IRENE SPIER (2nd Violin)		HERBERT WITHERS, F.R.A.M.
HELGA WHITE (Viola)		
EDNA ELPHICK (Violoncello)		
INTERVAL OF FIVE MINUTES		
SONATINA (2nd & 3rd movements)—Pianoforte	M. Ravel	
Menuet		
Finale. Animé	IRIS LOVERIDGE §	
		WELTON HICKIN, F.R.A.M.
EIGHT FOLK SONGS from Palestine (MSS.) arr: Alfred Nieman ††		B. J. DALE, F.R.A.M.
Home-longing; A goat and a lamb; Nocturne; Dance;	[Student]	
Yemenite love song; The pioneers; Shepherd's song; Dance.		
HAROLD CHILD §§		
Accompanist : Alfred Nieman		THOMAS MEUX, HON. R.A.M.
CHROMATIC FANTASIA—Pianoforte	Bach	
ROSALIE E. INSKIP		
		HAROLD CRAXTON, HON. R.A.M.
SONATA in F, Op. 6 (1st movement)—Violoncello & Pianoforte		
Allegro con brio SONIA ROITT § (Violoncello)	[R. Strauss	
JEAN INGLIS † (Pianoforte)		HERBERT WALENN, F.R.A.M.
		FREDERICK MOORE, F.R.A.M.
ARIA—"Et incarnatus est" (Mass in C minor)	Mozart	
MARGARET S. JAMIESON		
Accompanist: Irene Graves		MARCUS THOMSON, F.R.A.M.
NOCTURNE in F sharp, Op. 15, No. 2—Pianoforte	Chopin	
PAMELA JOHNSON		
		VIVIAN LANGRISH, F.R.A.M.

¶ Elizabeth Stokes Scholar †† Charles Oldham Scholar
 ** Gwynne Kimpton Scholar § Ada Lewis Scholar
 †† Blumenthal Scholar † Associated Board Exhibitioner
 * Ex-Student §§ John Stokes Scholar



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Royal Academy of Music, YORK GATE, MARYLEBONE ROAD, N.W.1

Practice VIOLIN RECITAL

by pupils of

ROWSBY WOOF,
F.R.A.M.

DUKE'S HALL

*SATURDAY, 16th NOVEMBER, 1935,
at 3 p.m.*

THIS PROGRAMME ADMITS TO THE RECITAL

NO REPETITION OF A PIECE, OR RECALL OF A PERFORMER, IS ALLOWED AT THESE MEETINGS

THESE PRIVATE MEETINGS ARE A PART OF THE EDUCATIONAL COURSE, AND ARE INTENDED TO ENABLE THE PROFESSORS TO OBSERVE THE GENERAL WORKING OF THE ACADEMY, AND TO PROMOTE THE INTEREST OF THE PUPILS IN EACH OTHER'S PROGRESS. THE PERFORMANCES CHALLENGE NO PUBLIC CRITICISM, AND VISITORS WHO ARE PRESENT ARE EXPECTED TO HEAR THEM WITH INDULGENCE

THE DOORS WILL BE CLOSED DURING EACH PIECE

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N.B. Students are expected not to show courtesy to their Fellow-Students by leaving before the end of the Programme

PROGRAMME

CONCERTO in A minor, Op. 102 (1st movement) —Violin and Violoncello	<i>Brahms</i>
<i>Allegro</i>	DOUGLAS THOMSON (Violin) PETER BEAVAN (Violoncello)
“LA CLOCHE”	<i>Paganini—Kreisler</i>
	NORBERT COOMER [Associated Board Exhibitioner]
ROMANCE in A minor, Op. 42	<i>Max Bruch</i>
	WILLIAM WATERHOUSE [Associated Board Exhibitioner]
CONCERTO No. 4 in D, K.218 (1st movement)	<i>Mozart</i>
<i>Allegro</i>	ROBERT MASTERS [Gowland Harrison Exhibitioner]
CONCERTO in D minor, Op. 47 (2nd movement)	<i>Sibelius</i>
<i>Adagio di molto</i>	SYLVIA JAQUES
SYMPHONIE ESPAGNOLE, Op. 21 (4th & 5th movements)	<i>Lalo</i>
<i>Andante</i>	WOOLF MERNICK
<i>Rondo. Allegro</i>	[Broughton Packer Bath Scholar]
FANTASY SONATA in B minor—Violin & Pianoforte	<i>Eric Grant*</i>
	MARJORIE LAVERS (Violin) PHYLLIS LAVERS (Pianoforte)
VARIATIONS on an Irish Air (unaccompanied)	<i>Ernst</i>
	EDWARD SILVERMAN [Ada Lewis Scholar]
CONCERTO in D, Op. 35	<i>Tchaikovsky</i>
	EUGENE NEMISH [Associated Board Exhibitioner]

Accompanists : SUSAN SLIVKO, DOROTHY PEACOCK, ROSS PRATT, NANCY WEIR

* EX-STUDENT

CHAPPELL CONCERT GRAND PIANOFORTE



Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W.1

THE R.A.M. NEW MUSIC SOCIETY

INVITATION CONCERT

OF

MODERN CHAMBER MUSIC

DUKE'S HALL

On THURSDAY, 21st NOVEMBER, 1935,
at 5.30 p.m.

THIS PROGRAMME ADMITS TO THE CONCERT

THE DOORS WILL BE CLOSED DURING EACH PIECE

THOSE HAVING TO LEAVE ARE REQUESTED TO DO SO BETWEEN THE PIECES AND NOT DURING THE PERFORMANCE.

PROGRAMME

"DIE JAHRESEITEN", Op. 35 (1925)

Der Frühling

Der Sommer

Der Herbst

Der Winter

Ernst Krenek

THE B.B.C. SINGERS

Conductor : LESLIE WOODGATE

[By kind permission of the B.B.C.]

VARIATIONS for Pianoforte (1927)

Bernard van Dieren

FRIDA KINDLER

SONATA for Violin and Pianoforte (1922)

Benjamin J. Dale

Lento espressivo

Theme & Variations

Introduction & Finale. Allegro vigoroso

FREDERICK GRINKE (*Violin*)

DOROTHY MANLEY (*Pianoforte*)

SONATINA in F sharp minor, Op. 67, No. 1 for Pianoforte

Jean Sibelius

Allegro

Largo

Allegro moderato

FRIDA KINDLER

CHAPPELL CONCERT GRAND PIANOFORTE

The next concert of the
R.A.M. NEW MUSIC SOCIETY
will be given on
Thursday, 30th January, 1936, at 5.30 p.m.



Royal Academy of Music, YORK GATE, MARYLEBONE ROAD, N.W.1

Practice VIOLIN RECITAL

by pupils of

SPENCER DYKE,
F.R.A.M.

LECTURE HALL

MONDAY, 25th NOVEMBER, 1935,
at 3 p.m.

THIS PROGRAMME ADMITS TO THE RECITAL

NO REPETITION OF A PIECE, OR RECALL OF A PERFORMER, IS ALLOWED AT THESE MEETINGS

THESE PRIVATE MEETINGS ARE A PART OF THE EDUCATIONAL COURSE, AND ARE INTENDED TO ENABLE THE PROFESSORS TO OBSERVE THE GENERAL WORKING OF THE ACADEMY, AND TO PROMOTE THE INTEREST OF THE PUPILS IN EACH OTHER'S PROGRESS. THE PERFORMANCES CHALLENGE NO PUBLIC CRITICISM, AND VISITORS WHO ARE PRESENT ARE EXPECTED TO HEAR THEM WITH INDULGENCE

THE DOORS WILL BE CLOSED DURING EACH PIECE

N.B.—Students are expected not to show courtesy to their Fellow-Students by leaving before the end of the Programme

PROGRAMME

GOLDEN SONATA—Two Violins	<i>Purcell</i>
RUTH MASTERSON & PEGGY ODGEAR	
CONCERTO in G minor, Op. 26 (1st movement)	<i>Max Bruch</i>
<i>Allegro moderato</i>	MARGARET SAHLMARK
SONATA in E minor, Op. 82 (1st movement)—Violin & Pianoforte	<i>Elgar</i>
<i>Allegro</i>	MARY WRIGHT HOPE HAZELTON (Pupil of ERIC GRANT, F.R.A.M.)
CHACONNE	<i>Vitali—Charlier</i>
	LESLIE HATFIELD §
CONCERTO in B minor, Op. 61 (1st movement)	<i>Elgar</i>
<i>Allegro</i>	HENRY GREENWOOD
SYMPHONIE CONCERTANTE, K.364 (1st movement)—Violin & Viola	<i>Mozart</i>
<i>Allegro maestoso</i>	IRENE SPIER (Violin) HELGA WHITE (Viola) (Pupil of JAMES LOCKYER, F.R.A.M.)
HAVANAISE, Op. 83	<i>Saint-Saëns</i>
	AUBREY APPLETON §
SONATA No. 6 in E (2nd & 3rd movements) unaccompanied	<i>Bach</i>
<i>Loure</i>	IRENE SPIER
<i>Gavotte e Rondo</i>	
CONCERTO in A minor, Op. 53 (1st movement)	<i>Dvořák</i>
<i>Allegro</i>	WINIFRED FLAVELLE ‡‡
CONCERTO in E minor, Op. 64 (1st movement)	<i>Mendelssohn</i>
<i>Allegro molto appassionato</i>	LEONARD BRAGA

Accompanists :—

Josephine Euler, Patrick E. Smerdon-Piggott, Robert Hay, John Palmer, Susan Slivko & Phyllis Spurr.

§ Ada Lewis Scholar ‡‡ Gwynne Kimpton Scholar

STROHMENGER GRAND PIANOFORTE



Royal Academy of Music, YORK GATE, MARYLEBONE ROAD, N.W.1

TERMINAL OPERATIC PERFORMANCE THE DUKE'S THEATRE

“XERXES” (SERSE)

An Opera in Two Acts
by
GEORGE F. HANDEL

English version by GEOFFREY DUNN & BEATRICE MACCALLUM

Under the direction of

GEOFFREY DUNN,
A.R.A.M.

Conductor: WILLIAM ALWYN, A.R.A.M.

THURSDAY, 28th NOVEMBER, 1935,
at 8 p.m.

THIS PROGRAMME ADMITS TO THE PERFORMANCE

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“XERXES”
(SERSE)

CAST:

XERXES, KING OF PERSIA	BERNARD LEWIS
AMASTRE, HIS BETROTHED	ESTHER SALAMAN
ARSAMENE, HIS BROTHER	.....	RODERICK JONES
ARIODATE, COMMANDER IN CHIEF OF PERSIAN ARMY	.....	TREVOR ANTHONY
ROMILDA	} HIS DAUGHTERS	THELMA WEEKS
ATALANTA		MURIEL HILL
ELVIRO, SERVANT TO ARSAMENE	.....	GEORGE SYLVESTER
LADIES OF THE COURT	{	JOAN BROWN, KATHLEEN NELTHROPP
		FRIDA TAYLOR & MARI WESTERMAN
ATTENDANT	.....	BRENDA GRIFFITH

“SERSE” was composed and first performed in London in 1738 being the only comic opera Handel ever wrote.

ACT I The grounds of Xerxes' Palace.
ACT II Ariodate's Garden.

THERE WILL BE AN INTERVAL OF TEN MINUTES BETWEEN THE ACTS.

STUDENTS' ORCHESTRA
under the direction of
WILLIAM ALWYN, A.R.A.M.



Royal Academy of Music, YORK GATE, MARYLEBONE ROAD, N.W.1

Practice VIOLIN & SONG RECITAL by CONSTANCE PHILLIPS & HAROLD CHILD Assisted by STELLA GOODGER (Pianoforte)

LECTURE HALL

*SATURDAY, 30th NOVEMBER, 1935,
at 3 p.m.*

THIS PROGRAMME ADMITS TO THE RECITAL

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PROGRAMME

16

SONATA No. 5, in A—Violin & Pianoforte	<i>John Collet</i>
<i>Allegro</i>	
<i>Largo</i>	CONSTANCE PHILLIPS (Violin)
<i>Allegro spiritoso</i>	STELLA GOODGER (Pianoforte)

SONGS :—

(a) "Air du Déserteur"	<i>Monsigny</i>
(b) "Star Vicino"	<i>Salvator Rosa</i>
(c) "Schöne Wiege meiner Leiden", Op. 24, No. 5	<i>Schumann</i>
(d) "Ich grolle nicht", Op. 48, No. 7	
(e) "Morgengruss", Op. 25, No. 8	<i>Schubert</i>
(f) "Die böse Farbe", Op. 25, No. 17	
	HAROLD CHILD ††

VIOLIN SOLOS :—

LARGO & ALLEGRO GIOCOSO	<i>B. Galuppi—Harold Craxton</i>
HABANERA	<i>M. Ravel</i>
CAPITAN FRACASSA	<i>Mario Castelnuovo-Tedesco</i>

CONSTANCE PHILLIPS

SONGS :—

(a) "See ! the Heavens smile" (The Tempest)	<i>Purcell—arr : Moffat</i>
(b) "Wie Bist du meine Königin"	<i>Brahms</i>
(c) "O never say that I was false of heart"	<i>Parry</i>
(d) "Youth"	<i>Arnold Bax *</i>
(e) "The roadside fire"	<i>R. Vaughan Williams</i>
(f) "Hexenlied"	<i>Mendelssohn</i>

HAROLD CHILD ††

SONATA in D minor, Op. 108—Violin & Pianoforte	<i>Brahms</i>
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Allegro

Adagio

Un poco presto con sentimento

Presto agitato

CONSTANCE PHILLIPS (Violin)
STELLA GOODGER (Pianoforte)

* Ex-Student †† John Stokes Scholar

GROTRIAN STEINWEG GRAND PIANOFORTE

Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.1.



PATRONS—

HIS MAJESTY THE KING
HER MAJESTY THE QUEEN

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.
H.R.H. THE PRINCESS LOUISE (DUCHESS OF ARGYLL)

President : H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

Principal : Sir JOHN B. McEWEN, M.A., D.Mus. Oxon., F.R.A.M., F.R.C.M.

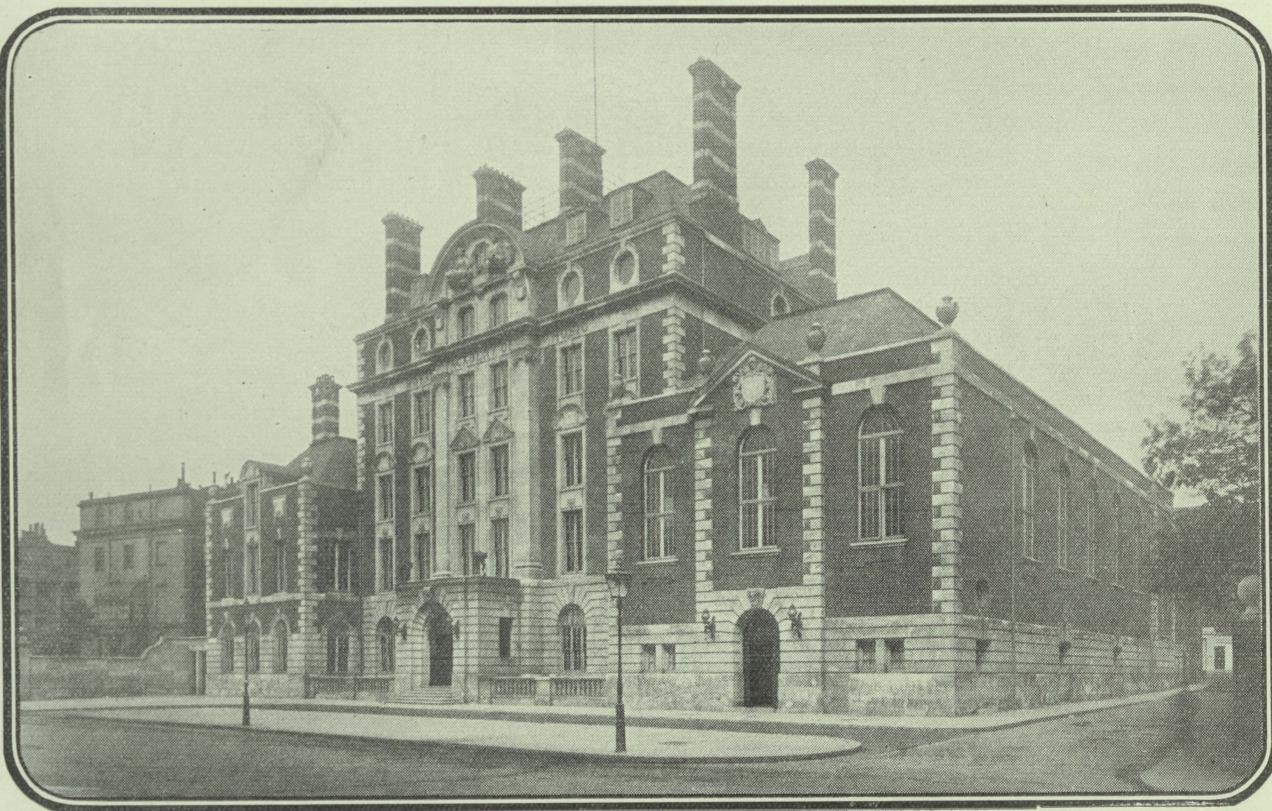


PHOTO BY ALEX. CORBETT

STUDENTS' CHAMBER CONCERT DUKE'S HALL

Monday, 2nd December, 1935, at 3 p.m.

Programme

THREE SONGS for Baritone, accompanied by 2 Violins,

Viola, Violoncello and Pianoforte

Frederic Austin

- (a) "Aedh wishes for the cloths of Heaven"
- (b) "Terre promise"
- (c) "Parted presence"

ERNEST DAVIES (Baritone)

EUGENE NEMISH † (1st Violin) ROBERT MASTERS ¶ (2nd Violin)

RUDOLF RISIUS (Viola) MAURICE WESTERBY §§ (Violoncello)

JOHN ALSTON (Pianoforte)

CHROMATIC FANTASIA—Pianoforte

Bach

ROSALIE E. INSKIP

ROMANCE in A minor, Op. 42—Violin

Max Bruch

WILLIAM WATERHOUSE †

Accompanist: Ross D. Pratt

INTERMEZZO and CAPRICCIO, Op. 116, Nos. 6 & 7—Pianoforte

Brahms

TERENCE VAUGHAN †

QUARTET for Oboe, Violin, Viola and Violoncello

Fantasia Andante

Scherzo Finale—Allegro

LUCY KEANE (Oboe)

SYLVIA JAQUES (Violin)

RUDOLF RISIUS (Viola)

MURIEL TAYLOR (Violoncello)

Lucy Keane †

[Student]

INTERVAL OF FIVE MINUTES

FIVE FOLK-SONGS from Palestine (MSS.) *arr: Alfred Nieman* §

Home-longing
Nocturne
Yemenite love song
The Shepherd's song
Dance

[Student]

HAROLD CHILD ††
Accompanist : Alfred Nieman

SONATA in C minor (1st movement) MS.—Pianoforte *Margaret O. Mullins* †

Allegro maestoso

[Student]

MARGARET O. MULLINS

SONGS { “Automne”, Op. 18, No. 3
“Le Secret”, Op. 23, No. 3
“Le Voyageur”, Op. 18, No. 2 } *Fauré*

BETTINE YOUNG
Accompanist : Margaret Chamberlain

SONATA No. 6 in A—Violoncello *Boccherini*

MURIEL TAYLOR
Accompanist : Margaret Chamberlain

† Second Study

‡ Associated Board Exhibitioner

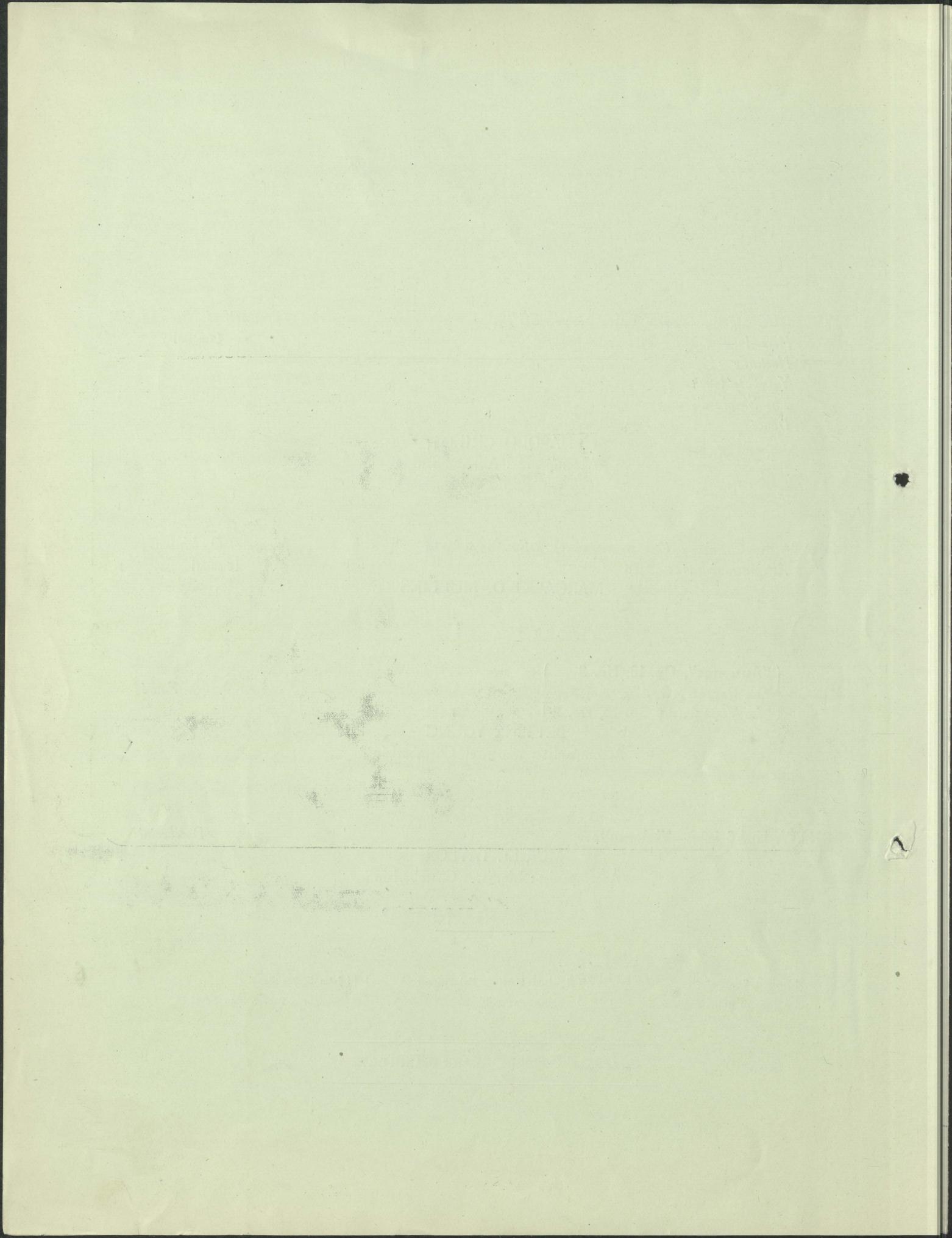
¶ Gowland Harrison Exhibitioner

§ Blumenthal Scholar

†† John Stokes Scholar

§§ Broughton Packer Bath Scholar

CHAPPELL CONCERT GRAND PIANOFORTE



Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.1.



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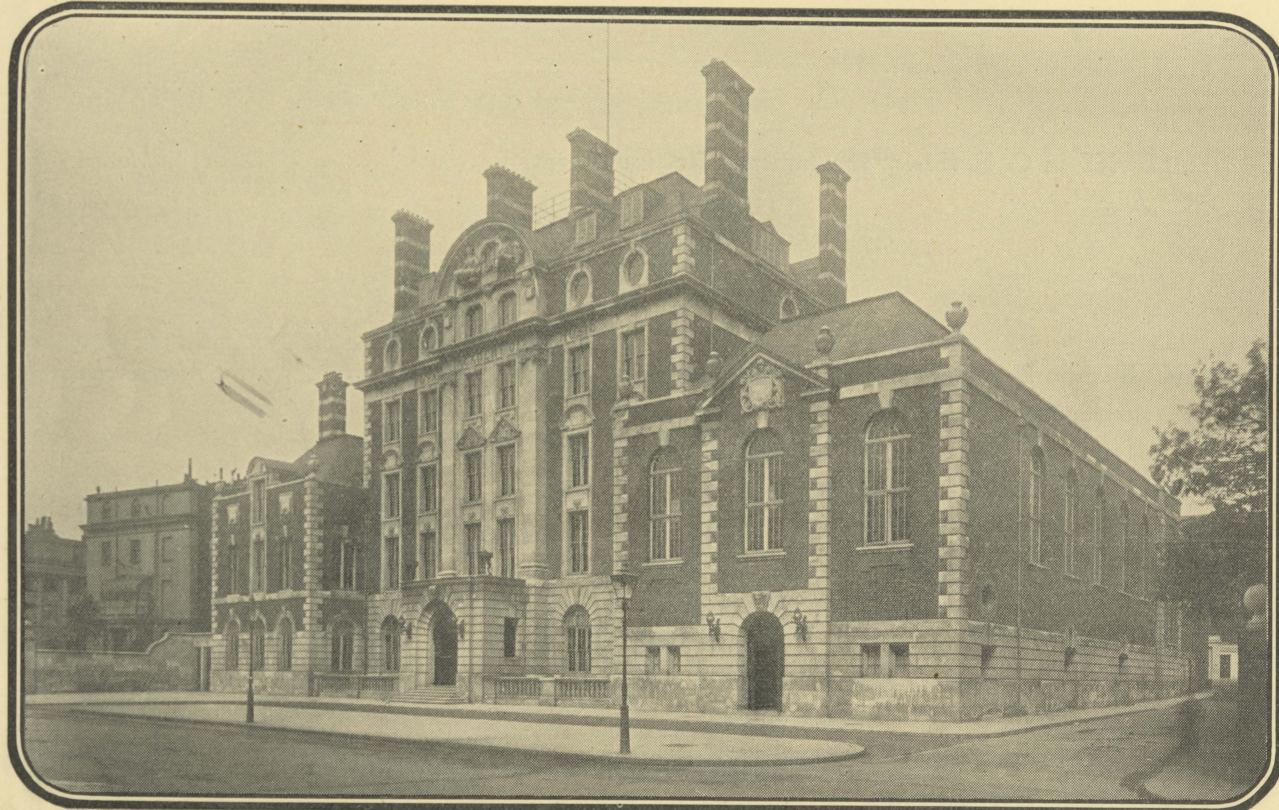


PHOTO BY ALEX. CORBETT

STUDENTS' ORCHESTRAL CONCERT

QUEEN'S HALL

[Sole Lessees : Messrs. CHAPPELL & Co., Ltd.]

FRIDAY, 6th DECEMBER, 1935, at 3 p.m.

CONDUCTOR :

SIR HENRY J. WOOD,
D.Mus., F.R.A.M., F.R.C.M.

PROGRAMME

PRICE THREEPENCE

Programme

The National Anthem—"God Save The King"

SYMPHONY in C, K. 551—"The Jupiter" (1st movement) *Mozart*

Allegro vivace

Student Conductor—**GUY JONSON**
(Ada Lewis Scholar)

CONCERTO in E minor, Op. 64 (1st movement) *Mendelssohn*

Allegro, molto appassionato

Solo Violin—**ANTONY ENGLISH**

ARIA—"All hail ! thou dwelling" (Faust) *Gounod*

JOHN FULLARD
(Fred Walker Scholar)

Violin Obbligato—**WINIFRED FLABELLE**
(Gwynne Kimpton Scholar)

CONCERTO No. 1 in F minor, Op. 73 (2nd and 3rd movements) *Weber*

Adagio ma non troppo

Rondo, allegretto

Solo Clarinet—**RICHARD M. GIBBS**

VARIATIONS SYMPHONIQUES *César Franck*

Solo Pianoforte—**PHYLLIS CHATFIELD**
(Associated Board Exhibitioner)

ORIENTAL SYMPHONY (MS.)—(1st performance) Ivor Walsworth*

INTERVAL OF FIVE MINUTES

CONCERTO in D minor, Op. 30 (2nd and 3rd movements) S. Rachmaninov

Intermezzo. Adagio

Finale. Alla breve

Solo Pianoforte—NANCY WEIR

ARIA—“Eri tu” (Un Ballo in Maschera) Verdi

THOMAS WILLIAMS

CONCERTO in D minor (1st movement) Lalo

Lento—Allegro maestoso

Solo Violoncello—MAURICE WESTERBY

(Broughton Packer Bath Scholar)

SYMPHONY No. 4 in F minor, Op. 36 (3rd and 4th movements) Tchaikovsky

Scherzo. Pizzicato ostinato. Allegro

Finale. Allegro con fuoco

* Ex-Student

CHAPPELL CONCERT GRAND PIANOFORTE

THE ORCHESTRA

First Violins

Flavelle, Winifred
 Silverman, Edward
 Aronowitz, Samuel
 Beckton, Dorothy
 Bellman, David
 Brickman, Lebah
 Coomer, Norbert
 English, Antony
 Felmingham, Richard
 Findlay, Mary
 George, Mary
 Greenwood, Henry
 Hanina, Anina
 Hatfield, Leslie
 Jaques, Sylvia
 Jezard, John
 Latutin, Simmon
 Lavers, Marjorie
 Little, Katharine
 Masters, Robert
 Mernick, Woolf
 Morrison, Elizabeth
 Mountfort, May
 Nemish, Eugene
 Rosenheim, Samuel
 Spier, Irene
 Taylor, Helena
 Thomson, Douglas
 Thomson, Joan
 Warden, Nan
 Waters-Leavins, William
 Whistler, John
 Wright, Mary

Second Violins

Masterson, Ruth
 Chilcott, Nancy
 Bell, Dulcie
 Catterall, Audrey
 Cook, Thomas
 Dodds, Mary
 Dunn, G. Brian
 Fennell, Monica
 Harrison, Eileen
 Holtkott, Walter
 Hurwitz, Emanuel
 Jones, Gwendolyn I.

Second Violins (cont.)

Maskell, George
 Odgear, Peggy
 Pearson, Jeannette
 Rigg, Sadie
 Sahlmark, Margaret
 Scott, Shirley
 Stephenson, Freda
 Ussher, Shirley
 Webster, Irene
 Whatley, Evelyn
 Wine, Machali

Violas

*†Lockyer, James T.
 Appleton, William A.
 Braga, Leonard
 Crichton-Miller, Ruth
 Dowell, Sylvia
 Euler, Josephine
 Jackson, Elza
 Martin, Doris
 Risius, Rudolf
 Shott, Mary C.
 Staples, Betty
 Wolter, Beryl

Violoncellos

Westerby, Maurice
 Elphick, Edna
 Bartholomeusz, Beryl
 Bentley, Rosalind
 Billows, Sheila
 Booth, Esmé
 Brokenbrow, Eileen
 Cohen, Joyce
 Fox, Eleanor
 Harmer, Kathleen
 James, Nancy
 Joseph, Vivian
 Lewis, Violet
 Loynes, Barbara
 Macdonald, Ohna
 Methven, May
 Nield, Nancy
 Oswin, Therle
 Piggott, Margaret
 Roitt, Sonia

Violoncellos (cont.)

Sack, Joseph
 Taylor, Muriel
 Tilley, Mary

Double-Basses

†Sterling, H. Samuel
 *Stanley, Paul J.
 §Anthony, G. M.
 §Constable, J.
 Fairfax, Margaret
 §Garvin, R. R.
 *Gray, Charles H.
 *Greenish, Doris
 *Hatton, George L.
 *Tildesley, Richard

Flutes

*†Stainer, Charles
 Banister, Jean
 Bonner, Betty
 Risius, Conrad
 Upson, H.
 Walker, Joan

Piccolo

*†Stainer, Charles

Oboes

†Whittaker, Alec
 §Brand, John R.
 Keane, Lucy M.
 §Whittaker, J. W.

Cor. Anglais

§Brand, John R.

Clarinets

Robins, Frederick J.
 Gibbs, Richard M.
 Parton, Audrey
 Verney, Marjorie
 Woodrow, Florence

Bass Clarinet

§Craig, D. J.

Bassoons

*Vinter, Gilbert
 *Penn, Alfred
 *Waters, Alfred R.
 *Wightman, Thomas

Contra Bassoon

*Penn, Alfred

Horns

*Cursue, Alfred J.
 *Chipchase, E. A.
 *Bradley, Francis
 §Smith, George

Trumpets

*†Solomon, John
 Podolsky, Leopold
 Ellison, Sidney
 Herron, H. Dennis

Trombones

†Langstone, Sidney F.
 §Garvin, R. T.
 Davis, Clark

Bass Trombone

*Coleman, W. H.

Tuba

§Glynn, Frank W.

Timpani

†Hards, Charles

Bass Drum, Side Drum Cymbals, Triangle, Tambourine, Gong, Xylophone

Harper, Marjorie
 Odgear, Peggy
 Roitt, Sonia
 Scott, Shirley
 Whatley, Evelyn

Harp

*†Mason, Gwendolen

Organ

Richardson, Arnold



Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.1

INFORMAL OPERATIC REHEARSAL

DUKE'S THEATRE

*MONDAY, 9th DECEMBER, 1935,
at 3 p.m.*

THIS PROGRAMME ADMITS TO THE PERFORMANCE

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6

DER FREISCHÜTZ, Act II—"Come begin"	Weber
<i>Agathe</i>	KATHLEEN GREEN
<i>Annchen</i>	LILIAN BENTALL
PRINCESS IDA, Act II—"Towards the Empyrean heights"	Sullivan *
<i>Princess Ida</i>	FRIDA TAYLOR
<i>Lady Psyche</i>	MARI WESTERMAN
<i>Lady Blanche</i>	IRENE TURNER
<i>Melissa</i>	MARJORIE ADAMS
<i>Sacharissa</i>	BRENDA GRIFFITH
PELLÉAS ET MÉLISANDE Act IV, Scene 4—"C'est le dernier soir"	Debussy
<i>Pélleas</i>	BERNARD LEWIS
<i>Mélisande</i>	IRENE CHAMBERS
<i>Golaud</i>	GEORGE PRANGNELL
SECRETS OF THE HEART	Liza Lehmann
<i>Ninon</i>	FLORENCE WOODROW
<i>Ninette</i>	ALISON REID
THE MAGIC FLUTE, Act I—"Ah! per pietà, perdonami"	Mozart
<i>Pamina</i>	MARY TANNOCK
<i>Sarastro</i>	ERIC RICKARD
<i>Monostatos</i>	GEORGE MILAN
<i>Tamino</i>	JOHN LEWIS
THE MAGIC FLUTE, Act 1—"Ah! lo so"	Mozart
<i>Pamina</i>	MURIEL BURNETT
TOSCA—"Visi d'arte"	Puccini
<i>Floria Tosca</i>	MARGARET BLOW
MIGNON, Act III—Water Aria	Ambroise Thomas
<i>Mignon</i>	HANNA LOEWEN
THE BEGGAR'S OPERA, Act II—Prison Scene	Gay
<i>Polly Peachum</i>	MEGAN PENTHRON-JONES
<i>Lucy Lockit</i>	GLENYS JONES
<i>MacHeath</i>	JOHN LEWIS
THE BEGGAR'S OPERA, Act I—"You know Polly"	Gay
<i>Peachum</i>	HUGH HERRON
<i>Mrs. Peachum</i>	MARGARET MASON
<i>Polly Peachum</i>	JOYCE REID-JONES
MIGNON, Act II Scene 9	Ambroise Thomas
<i>Frederick</i>	SHEILA CREE

Accompanist: Dorothy Manley

* Ex-Student



Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.1

INFORMAL OPERATIC REHEARSAL

DUKE'S THEATRE

TUESDAY, 10th DECEMBER, 1935,
at 3 p.m.

THIS PROGRAMME ADMITS TO THE PERFORMANCE

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PROGRAMME

MADAM BUTTERFLY, Act II—“You’ll see love of my heart”	<i>Puccini</i>	
<i>Cho Cho San</i> IRENE WARRINGTON		
<i>Suzuki</i> GLENYS JONES		
THE FLOWER SONG, Act III	<i>Faust-Gounod</i>	
<i>Siebel</i> JANE ROBINSON GARBUZZ		
FAUST, Act III—“Jewel Song”	<i>Gounod</i>	
<i>Margarita</i> LAURA GORTON		
LA TRAVIATA, “Ah! fors’ e lui”	<i>Verdi</i>	
<i>Violetta</i> MARGARET JAMIESON		
SAMSON AND DELILAH,		
Act I, Scene VI—“I come to render my homage”	<i>Saint-Saëns</i>	
<i>Delilah</i> MARY SNELL		
<i>Samson</i> EDWARD CROWTHER		
<i>The aged Hebrew</i> GEORGE SYLVESTER		
MADAM BUTTERFLY, Act II—“Weeping and why?”	<i>Puccini</i>	
<i>Cho Cho San</i> IONE FARULLI		
<i>Suzuki</i> SHEILA EWART		
HÄNSEL & GRETEL, Act I—“Susie, little Susie”	<i>Humperdinck</i>	
<i>Gretel</i> DOROTHY LANGMAID		
<i>Hänsel</i> CYNTHIA RAWSON		
AIDA, Act III, Scene I—“Soon Rhadames will come”	<i>Verdi</i>	
<i>Aida</i> MARY LOWE		
ARMIDE, Act I—“Dans un jour de triomphe”	<i>Gluck</i>	
<i>Armide</i> CONSTANCE AUGER		
<i>Sidonie</i> FRIDA TAYLOR		
<i>Phénice</i> BETTINE YOUNG		
HADDON HALL, Act II—“My name it is McKrankie”	<i>Sullivan*</i>	
<i>The McKrankie</i> GEORGE KIMM		
<i>Rupert Vernon</i> WILLIAM GRANT		
<i>Dorcas</i> DOROTHY ANDERSON		

Accompanist: Dorothy Manley

* Ex-Student



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Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W.1

DUKE'S THEATRE

DRAMATIC PERFORMANCES

“POSTAL ORDERS”

A Sketch by
ROLAND PERTWEE

“NINE TILL SIX”

A Modern Comedy by
AIMEE and PHILIP STUART

Under the direction of

ENA GROSSMITH,
A.R.A.M.

2.30 p.m.

Thursday, 12th December, 1935, at 3 p.m.

PROGRAMME -

- PRICE THREEPENCE

“POSTAL ORDERS”

A Sketch
by
ROLAND PERTWEE

Scene - - - - A Suburban Post Office.

CAST:

<i>Miss Budd, the Manageress</i>	....	....	....	....	Isabel Smith
<i>Miss Evans, an Assistant</i>	....	....	....	....	Lorna Reid
<i>Miss Parker, an Assistant</i>	....	....	....	....	Evelyn Daniels
<i>Gladys Graham</i>	....	....	....	....	Gwen Cunningham
<i>Ralph Wayne</i>	....	....	....	....	George Prangnell

INTERVAL OF SEVEN MINUTES

“NINE TILL SIX”

A Play in Three Acts
by
PHILIP and AIMEE STUART

The Play which takes place in a Millinery and Dress-Making Shop in Regent Street, London, opens at the beginning of one of the busy seasons.

Act I, Scene 1	....	The Mezzanine Floor, overlooking the Millinery Department, 9.45 a.m.
Scene 2	....	The Juniors' Dressing-room, same day, 6 p.m.
Act II, Scene 1	....	The Mezzanine Floor, six weeks later, Saturday, 10.30 a.m.
Scene 2	....	Rest room behind the Showroom, the same day, same time.
Act III	....	The Mezzanine Floor. A few minutes later.

There will be an Interval of 4 minutes between the Scenes

Continued from preceding page.

CAST:

(In order of their appearance)

<i>Mrs. Pembroke, Proprietress</i>	....	....	....	....	Joan Stanley Clarke
<i>Miss Roberts, Millinery Saleswoman</i>	....	....	....	....	Mary Meynell
<i>Freida, Dress-making stock-keeper</i>	....	....	....	....	Marie Slocombe
<i>Gracie Abbot, an Apprentice</i>	....	....	....	....	Mary Gerrard
<i>Mrs. Abbot, Gracie's Mother</i>	....	....	....	....	Edna Lansdell
<i>Clare Pembroke</i>	....	....	....	....	Bertha Roberts
<i>Daisy, an Apprentice</i>	....	....	....	....	Irene Green
<i>Lady Avonlaye, Bridgit's Mother</i>	....	....	....	....	Nancy Fairley
<i>Bridgit Penarth, an Apprentice</i>	....	....	....	....	Olga Snalam
<i>Gwladys, an Apprentice</i>	....	....	....	....	Joan Harding
<i>Violet, an Apprentice</i>	....	....	....	....	Nellie Weinstock
<i>Carry, Head Packer</i>	....	....	....	....	Eileen Hobbs
<i>Beatrice, a Mannequin</i>	....	....	....	....	Jean Elvidge
<i>Judy, a Mannequin</i>	....	....	....	....	Nancie Lockhart
<i>Helen, a Mannequin</i>	....	....	....	....	Joan China
<i>M'selle, Head of a Work-room</i>	....	....	....	....	Honor Meikle

The undermentioned students, who have rehearsed the plays under the direction of
ENA GROSSMITH, A.R.A.M., are in charge of the stage :
ISABEL SMITH and EILEEN HOBBS

At the Pianoforte : EILEEN LYONS.

WARDROBES BY JOAN HARDING, EDNA LANSDELL & HONOR MEIKLE.

PROPERTIES BY LORNA REID.

LIGHTING & EFFECTS BY C. W. BLACK.

500
500

500 500 500



Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.1

Practice Song & Pianoforte Recital

by pupils of

HOWARD FRY & HARRY ISAACS
A.R.A.M. A.R.A.M.

LECTURE HALL

*SATURDAY, 14th DECEMBER, 1935,
at 3.30 p.m.*

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PROGRAMME

19

SONGS	{ "Trade Winds" ... "The Two Grenadiers" ...	ERIC RICKARD	Frederick Keel* Schumann
SONGS	{ "Why have you stolen my delight?" ... "Alleluja" ...	ARLINE KING	Michael Head* Mozart
PIANOFORTE SOLO	Sonata in F, Op. 10, No. 2 (1st movement)	MARY HOME	Beethoven
SONGS	{ "Der Wanderer an den Mond", Op. 80, No. 1 "Der Leiermann", Op. 89, No. 24 "Seligkeit"	HANNA LOEWEN	Schubert
SONGS	{ "A green cornfield" ... "At the Well" ...	DOROTHY LANGMAID	Michael Head* Hagemann
PIANOFORTE SOLO	Fantasie in C, Op. 17 (1st movement)	ALEXA McKAY ‡	Schumann
SONGS	{ "Love in her eyes sits playing" ... "Love sounds the alarm" ...	EDWARD CROWTHER	Handel
PIANOFORTE SOLO	Intermezzo in A, Op. 118, No. 2	NORA BRIGGENSHAW ‡	Brahms
SONGS	{ "St. Francis of Assisi" ... "Il vecchiotto cerca moglie (Il Barbiere di Siviglia)" ...	IONE FARULLI	E. Herbert Caesari Rossini
PIANOFORTE SOLO	Sonata in G minor, Op. 22 (1st movement)	GERAINT JONES	Schumann
SONGS	{ "Marienlied" ... "Wohin?" Op. 25, No. 2 ...	MURIEL BURNETT ¶	Joseph Marx Schubert

* Ex-Student

† Elizabeth Stokes Scholar

¶ Parepa-Rosa Scholar